

The Gramophone

Edited by COMPTON MACKENZIE

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 { Swing Low, Sweet Chariot { With Piano } Arranged
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 { I got a Robe .. H. T. Burleigh

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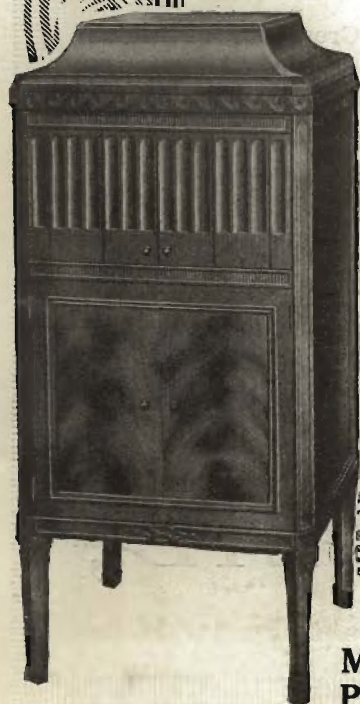
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G15439	{	Maybe (she'll phone me, she'll write me) (<i>Turk-Snyder-Ahlert</i>) Fox-trot			}	Jeffries and his Rialto Orchestra
		Pasadena (<i>Harry Warren</i>) Fox-trot				
G15440	{	Do shrimps make good mothers? (<i>Audrey & Harold Allen</i>) Fox-trot (with Vocal Refrain)			}	Jeffries and his Rialto Orchestra
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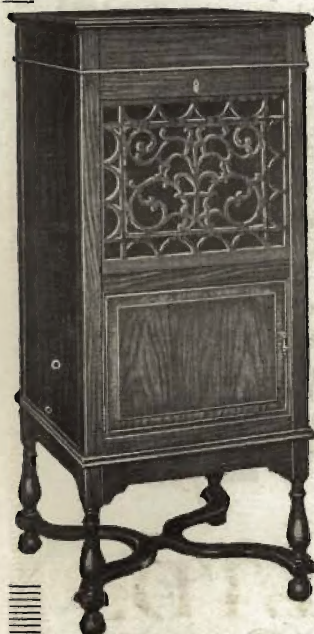
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| No. | | |
| 503. | Robin Adair.
When I think on the
Happy Days. | } Sung by
Miss Minnie
Mearns, Con-
tralto, with
Pianoforte
Accompani-
ment. |
| 504. | There Grows a Bonnie
Brier Bush
'O Sing to me the Auld
Scotch Songs. | |
| 505. | Down Here.
Thoughts. | |
| 506. | By the Waters of Killarney. (Waltz.)
(Vocal Chorus.)
Tell them they're beautiful. (Fox-trot.)
Played by The Avenue Dance Orchestra. | |
| 507. | Riviera Rose.
Somewhere in the world.
Sung by John Roberts, Baritone, with
Orchestral Accompaniment. | |
| 508. | The Greatest Lad we ever had.
Sung by Peter Cavendish, Baritone,
with Piano Accompaniment.
England, Land of the Free.
Sung by Harry Drummond, Baritone,
with Piano Accompaniment. | |

- | | |
|------|--|
| No. | |
| 511. | O Star of Eve.
Salut d'Amour.
Played by Clive Weston, 'Cello Solo. |
| 512. | The Cherry Blossom Jig.
Basket of Shamrocks.
Played by Michael Flanagan, Accordion
Solo. |
| 513. | St. Patrick's Day on Glasgow Green.
(Piccolo-Violin-Piano.)
Sandy and his Sweet Colleen. (Pipes-
Violin-Piano.)
Played by The Erin Trio. |
| 517. | On the Blue Lagoon. (Waltz.)
Fox del pavo real. (The Peacock.)
(Fox-trot.)
Played by The Sunny South Dance
Orchestra. |
| 518. | There's nobody else but you. (Fox-
trot.)
Monavanna. (Fox-trot.)
Played by The Palm Beach Players. |
| 523. | Maritana Selections. Part 1.
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|---------|----------------------------|--------|
| E 10117 | { Lohengrin, Prelude Pt. 1 | Wagner |
| | { Lohengrin, Prelude Pt. 2 | Wagner |
| | { The Flying Dutchman | |
| | { Introduction to Act 3 | |
| E 10124 | { and Sailors' Chorus | Wagner |
| | { The Flying Dutchman | |
| | { Overture Part 1 | Wagner |
| | { The Flying Dutchman | |
| E 10125 | { Overture Part 2 | Wagner |
| | { The Flying Dutchman | |
| | { Overture Part 3 | Wagner |

Conducted by Dr. Weissmann.

- | | | |
|---------|----------------------------|--------|
| E 10123 | { Three Old Dances (Nos. | |
| | { 1 and 2) | Mozart |
| | { Three Old Dances (No. 3) | Mozart |

MAREK WEBER AND HIS FAMOUS ORCHESTRA.

- | | | |
|---------|------------------------|-----------|
| E 10120 | { Kol Nidrei, Part I. | Max Bruch |
| | { Kol Nidrei, Part II. | Max Bruch |

10 in. Double-sided, 2/6.

THE LATEST SONGS.

- | | | |
|--------|---------------------------------|-----------------------------|
| E 5180 | { Horsey, keep your tail up | Harry Fay, Comedian |
| | { Wembley at Wembley | |
| | { with you | Harry Fay, Comedian |
| E 5181 | { Riviera Rose | Eric Yorke, Tenor |
| | { Big Brother | Eric Yorke, Tenor |
| E 5182 | { In the Heart of a Fool | Wynn Durst, Tenor |
| | { A Venetian Night | Wynn Durst, Tenor |
| | { Gypsy Lady | Robert English, Baritone |
| E 5183 | { Take, Oh take those lips | Robert English, Tenor |
| | { away | Lewis James, Tenor |
| E 5184 | { Just a girl that men forget | Lewis James, Tenor |
| | { Mammy's little silver | Lewis James, Tenor |
| | { lining | Lewis James, Tenor |
| E 5185 | { Pal of my dreams | Lewis James, Tenor |
| | { Hush a bye Bay | Lewis James, Tenor |
| E 5186 | { England, Land of the Free | Harry Thornton, Baritone |
| | { Gentlemen! the King | Harry Thornton, Baritone |
| E 5187 | { If I let you get away with it | Margaret Johnson, Contralto |
| | { E Flat Blues | Margaret Johnson, Contralto |
- Vocal Blues sung by Margaret Johnson, a coloured Artiste, with true meaning of the Blues. Somewhat quaint when first heard—played again, you get them—played once more, they have got you.
- | | | |
|--------|-------------------------|--|
| E 5188 | { Say it with a Ukelele | Billy Jones and Ernest Hare, Comedians |
| | { Me no speak a good | |
| | { English | Al Bernard, Comedian |

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MICHAÏLOV ORCHESTRA.

- | | | |
|---------|------------------------------|---------|
| E 10118 | { Ballet Egyptien, Part I. | Luigini |
| | { Ballet Egyptien, Part II. | Luigini |
| E 10119 | { Ballet Egyptien, Part III. | Luigini |
| | { Ballet Egyptien, Part IV. | Luigini |

EDITH LORAND ORCHESTRA

- | | | |
|---------|-------------------------|---------|
| E 10116 | { In a Monastery Garden | Ketelby |
| | { In a Persian Market | Ketelby |

EDITH LORAND TRIO.

- | | | |
|---------|-----------------|--------------|
| E 10121 | { Douce Reverie | Tschaikowsky |
| | { Mazurka | Tschaikowsky |

A. CORTIS (Tenor). Z. FUMAGALLI-RIVA (Soprano).

- | | | |
|---------|---------------------------|----------|
| | { Madame Butterfly (Duet) | |
| | { Finale 1. "Io t'ho | |
| E 10122 | { ghermita | Puccini |
| | { Andrea Chenier (Duet), | |
| | { "Vedi? la luce incerta | |
| | { del crepuscolo" | Giordani |

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THE LATEST DANCE HITS.

- | | | |
|--------|-----------------------------|-----------------------------|
| E 5189 | { Cover me up with the sun- | |
| | { shine of Virginia | Vincent Lopez and his Hotel |
| | { Love (My heart is calling | Pennsylvania Orchestra |
| | { you) Fox-trot | |
| E 5190 | { Mama goes where Papa | |
| | { goes (Fox-trot) | The Lanin Orchestra |
| | { Mama loves Papa, Papa | |
| | { loves Mama | Finzel's Orchestra |
| E 5191 | { Twelve o'clock at night | |
| | { Fox-trot | The Yellow Jackets |
| | { Land of Cotton Blues | Guyon's Paradise Orchestra. |
| E 5192 | { When June comes along | |
| | { with a song (Fox-trot) | Markel's Orchestra |
| | { What could be sweeter? | |
| | { (Fox-trot) | Markel's Orchestra |

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conducted by Julian Jones.

- | | | |
|--------|------------------------------|--------|
| E 5003 | { Raymond Overture, Pt. I. | Thomas |
| | { Raymond Overture, Pt. II. | Thomas |
| E 5009 | { Lohengrin, Introduction to | |
| | { Act III. | Wagner |
| | { Lohengrin, Introduction to | |
| | { Act III. | Wagner |

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Reprinted from "DEWSBURY DISTRICT NEWS AND CHRONICLE," and Associated Papers, March 15, 1924.

GRAMOPHONE NOTES.

The Merits of a Modern Inexpensive Instrument.

A Surprising Portable Model.

The Pick of the New Records.

(Exclusive to the "News").

Acting upon the advice of the Editor of the *News* a gentleman who is leaving next week for a tour round the world is taking a portable gramophone, and his choice has fallen upon an Edison Bell No. 87C Handephon, such as for three weeks past has been under test in the *News* gramophone department. When this instrument arrived, modestly priced at £5 10s., it was suggested that the only fair trial would be to place it in a room with machines of similar value, but the Editor expressed a strong desire that it should be compared upon its merits with the latest of gramophone models, irrespective of price. Until its own sound-box arrived it was tried with sound-boxes of other types—all expensive ones, by the way—but not until the Edison Bell Corona King was fitted did the little Handephon cause the *News* staff to sit up and take notice. Day by day the little fellow was then tested side by side with a larger and far more costly machine, and although

the volume of sound was not quite as big, the quality of reproduction never left any room for criticism.

The Editor made no secret of the fact that he was keenly interested in the trial, and pressed for the most severe tests the staff could suggest. Amongst the most brilliant and expensive records in the *News* library are a number of discs which, unfortunately, will not play without a nasty scratch. They have been tested with various sound-boxes, but the result has been the same in each case. So it was decided to play these on the Handephon, retaining the Corona King sound-box and the Edison Bell loud chromic needles, which seem to suit it best of all. The result was incredible. The scratch instead of being greater was infinitely less, and a "trying" violin piece, notorious for its surface noises, played more smoothly on the Handephon than on a large instrument fitted with an expensive sound-box. Why the little discophone should score so heavily is more than the *News* staff can explain; all they can do, therefore, is to content themselves by chronicling the facts.

To enable us to test their records on our needle-playing gramophones, Pathe Freres have kindly lent us one of their "Universal" sound-boxes, which plays Pathe discs by means of a tiny, rounded sapphire ball instead of the usual sharp-pointed steel needle. Whilst this was under trial on another gramophone it was decided to test it also on the Handephon, and all the superlative qualities of the Pathe records were most faithfully reproduced. This experiment was of exceptional interest, because with no other sound-box except its own did the Handephon show its best form.

Expensive Capital Outlay Not Essential.

Last year the Editor of *The Gramophone* in a test of portable machines awarded the highest number of marks to the Handephon, although there were against it instruments costing as much as £9. Our own tests have been of a still more stringent character, because they have pitted a machine costing only £5 10s. against the latest inventions on the market, our object having been to ascertain whether such a gramophone could be deemed worthy of a place in the home of a discriminating music-lover. We have no hesitation, whatever, in saying that so far as results are concerned no one need be afraid of investing in a Handephon. It is not equal, as a piece of furniture, to the elaborate cabinets which are offered to-day, but it is beautifully finished in oak, with nickel fittings, and when not required it can be locked up and placed in a corner out of the way. The weight is less than 14lbs., so it is not too heavy to carry about, and provision is made for a dozen ten-inch records to be carried inside. The turntable plays a 12in. record, and the motor has the strongest double spring we have yet come across. There are two cheaper models of the Handephon. One at £4 10s. is fitted with a single-spring motor and Winner sound-box. No. 87C, specially designed for export, is equipped with double-spring motor, Corona King sound-box, nickelled tone-arm, tempo regulator and indicator. When the lid is unlocked and opened the tone-arm is automatically raised into position, and it is the work of a second only to clamp it securely. The British manufacturers of this convincing piece of mechanism are Messrs. J. E. Hough, Ltd., Edison Bell Works, Glengall Road, London, S.E.

Above we print more evidence to substantiate our claim that

THE EDISON BELL Handephon

is indisputably Britain's best : Portable : Gramophone.

Models
87
&
87b



Model 87, price £4 10s.—Dimensions 11½" x 13½" x 5½"; weight 12½lbs.; 10" turntable; No. 43 Edison-Bell motor and Winner sound-box.

Model 87b, price £5 5s.—Dimensions 11½" x 14½" x 6"; weight 13lbs. 6ozs. Similar to 87, but slightly larger cabinet. Double spring motor, King sound-box.

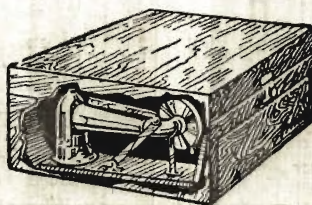


Illustration shows location of the automatic moving tone-arm when the instrument is closed.

Handephons are equipped with patent tone-arm fitted to hinged base, which comes into position automatically as the lid is opened, the instrument then being ready for use. The unique adjustment of the tone-arm prevents the needle coming into contact with the record while the tone-arm is being moved into position, saving the record being scratched. The motor of each Handephon will play a 12-inch record. The nickelled rest holds the tone-arm in a firm position so that sound-box cannot be damaged. The cabinet of each Handephon is constructed of oak and fitted with strap handle and nickelled lock.

Models
87a
&
87c



Model 87a, price £4 15s.—Dimensions 11½" x 13½" x 5½"; weight 13½lbs. Space provided to hold twelve 10-inch records. Similar to 87, but with slightly larger cabinet.

Model 87c, price £5 10s.—Dimensions 11½" x 14½" x 7½"; weight 13lbs. 10ozs. Specially designed for export. Strong double-spring motor and Corona King sound-box. Nickel-plated corner and angle brackets strengthen the body of this model.

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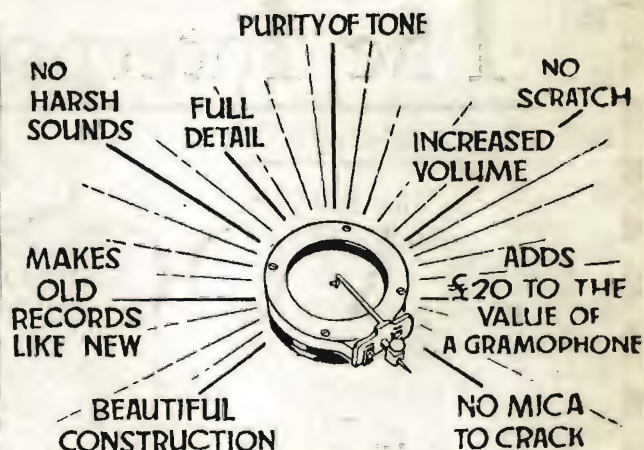
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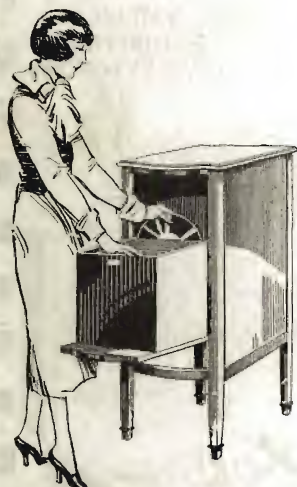
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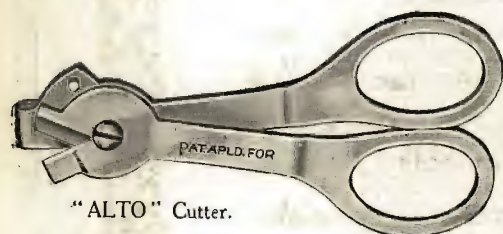
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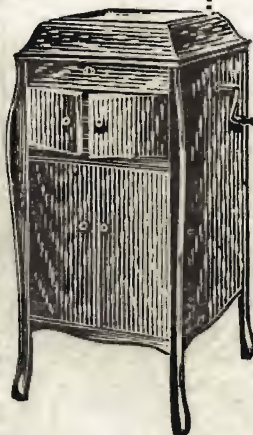
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THE GRAMOPHONE

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Edited by
COMPTON MACKENZIE

TELEPHONE : Museum 353

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JUNE, 1924

No. 1

EDITORIAL NOTES

Our Gramophone Tests

THE Steinway Hall only holds 400 people, and it is impossible to guess how many readers will want to come to the tests which are being organised for *Saturday evening, June 14th*. Instead, therefore, of welcoming everyone who comes with a coupon, as was suggested in the last number, it is wiser for us to ask you to apply to this office (25, Newman Street, W.1) in writing for a ticket of admission, enclosing a stamped and addressed envelope. Tickets will be sent to the first four hundred applicants. There is no time to be wasted, please !

The arrangements are being completed. Doors will be open at 7.15. The tests of machines—Class 1, up to £25—will begin at 7.30. There will be a break in the proceedings at about 9 p.m., when the Editor will make a speech before the beginning of Class 2, the open tests. All machines will be anonymous till after the tests. Besides the voting cards which will be distributed to every member of the audience, there will be a special jury of musical experts, who will—if it is humanly possible—announce their findings before the close of the entertainment. There are plenty of competitors, enough to make the organisers very anxious as to the amount of time which can be spared for a fair trial of each ; and besides them there are one or two non-eligible gramophones which will be demonstrated after the tests, so that we may very likely have some great surprises before the evening is finished. It is perhaps advisable to say that unfortunately no refreshments are possible at the Steinway Hall itself, but that the neighbourhood is well supplied with catering establishments. It is hard to enjoy a musical orgy if you are hungry ; harder still if you are thirsty ; and it is bound to be a long and strenuous evening for all present !

* * *

Volume Two

The index to the first volume was longer in the making than was anticipated, but it has now been distributed with the binding-case to those who made a prompt application for it. Only a very limited number were printed, because it was

hard to tell in advance what sort of demand there would be for it ; and even now, though we in the office find the index exactly what we have been wanting through all the chaos of the last few months, it does not follow that all our readers will appreciate the immense industry which Mr. A. C. Rankin has added to his enthusiasm in order to compile an index which may be comprehensive without being unwieldy. No doubt there are still omissions of an important nature ; there may be mistakes ; there may conceivably be misprints, due to the negligence of the office kitten ! But we venture, before we hear any criticisms, to thank Mr. Rankin on behalf of our readers as well as of ourselves ; and not only Mr. Rankin, but all the other well-wishers who volunteered in the first instance to make an index of the first volume. All that we could do for the volunteers, in gratitude for their public spirit, was to ask each for the address of a friend to whom we might send the next six numbers of THE GRAMOPHONE.

The response to the offer made in the Jumble Sale column last month to buy back copies of the very rare Nos. 2 and 4 at four times their original price was good enough to enable us to make up a few sets for binding ; and of these a dozen will be kept for sale at a guinea each, post-free—bound complete with index and autographed by the Editor—for anyone who wishes to send a wedding present or a birthday present to a gramophonic friend : or indeed for anyone who has an eye for a bibliographical curiosity.

For when all is said and done to point out the shortcomings of the first twelve numbers of THE GRAMOPHONE, they constitute a somewhat remarkable indication of the musical vitality of the nation in these days. Born on an island in the slack season of the gramophone trade, the paper, which is amateurish enough still to be ranked with school magazines rather than with the Press proper, has proved itself a little miracle of rapid growth ; and it owes its growth to no artificial heat, no advertisement or publicity, but simply to the enthusiasm of writers and readers. "How very nice all your readers are !" one of our correspondents wrote the other day. "I have written to several to try and help them, and several have

helped me—and I find them all so nice.” We heartily agree with this sentiment, and, because they have always been so “nice” to us, we take our readers into our confidence and do not hesitate to ask them to help us by continuing to subscribe, even at the higher rates, to get us new subscribers, to talk about THE GRAMOPHONE when they are buying machines or records, and to write to us whenever they think that we are giving them what they don’t want, or not giving them what they particularly *do* want.

A few letters have indeed reached the office containing comments upon the past and suggestions for the future. They indicate the lines on which we shall proceed without asking for any really new features. It is only a question of time for us to be able to decentralise the reviewing of new records without sacrificing an uniformity of standard more than is inevitable: and the signing of reviews with pseudonyms will enable each reader to judge for himself whether he is likely to agree with the verdict of this or that reviewer, bearing in mind that most of the reviewing is done at high pressure. For a considered and panoramic survey it is advisable to wait for the Editor’s Quarterly Review of Records, the next of which will appear in the August number.

There are two points on which the sometimes strongly held opinions of our readers are evidently in disagreement. Some want more translations of foreign arias and songs, others find them useless. A glance at the Index will show the ground already covered, and although the preparation of the translations presents the most unreasonable obstacles every month we propose to go on with them at about the same rate. Roughly outlined, the plan is to give the French, Italian, Spanish or Russian words as usually sung for records, with an almost word-for-word translation into English, so as to show the exact meaning and emphasis of the foreign words sung. For this purpose, obviously, the singing English version is totally useless and generally misleading. But as a great many readers find it as hard to follow the words when sung in English as in any foreign tongue, we shall try to give the singing version separately, where questions of copyright are not involved.

The other point which causes a divergence of opinion is the Player-Piano Supplement. The letter-bag proves that few of our readers realise the extent to which the Player-Roll catalogues supplement the good music available on gramophone records—see the César Franck output in this month’s Supplement, for instance; and contrary to our own views in the matter few seem to appreciate the undoubted fact that no one, not even an accomplished pianist, unless he is completely blind to the progress of mechanical reproduction, would dream of buying a piano without adding to it the mechanism

of a Player-Piano. If the cost is nearly double, the advantage gained is immeasurably more than double; and Dr. Agnes Savill’s article in this number, following on that of Mr. Lloyd Osbourne, will surely make a few converts who will be well-advised to write to us for guidance after exploring the resources of their local music shop.

A Supplement, however, is an expensive as well as an awkward thing; and as there are apparently not yet enough player-pianists to support a separate Review of their own, the question of incorporating the Supplement in the pages of THE GRAMOPHONE is under consideration. But in no circumstances will the interests of our gramophone readers be infringed, they may be assured.

* * *

Wireless

Some of our readers will have noticed the article in the *Radio Times* of March 9th by Compton Mackenzie on “Radio and the Reading Habit, a New Influence on Literature and Music,” and will have understood the reasons for a change of view since the emphatic announcement in the editorial of the first number of THE GRAMOPHONE. It is now announced that our Editor will take what is called “the gramophone hour” for the British Broadcasting Co. on Thursday, June 12th, from 1 to 2 p.m., and will speak about the new records which will be broadcast during that hour.

* * *

Another Competition

With the object of accumulating and disseminating useful information about individual records by tapping the wide range of our readers’ experience, we propose to start a series of competitions. This month we will begin with a class of records which is almost inevitably apt to be neglected by our reviewers—that of records which cost *more than half-a-crown and less than five shillings and sixpence*. We invite our readers to send us lists containing the titles, catalogue numbers and prices of a dozen records of this class, with brief notes where advisable; and we will send Two Pounds’ Worth of records (to be selected by the winner) to the reader who forwards the best list to this office by July 1st. Rules to be carefully observed:—(i) Apart from titles, etc., not more than 200 words of comment can be allowed. (ii) Write only on one side of the paper. (iii) Post your list, with your full name and address, not necessarily for publication, to reach THE GRAMOPHONE (Competition Dept.), 25, Newman Street, W.1., not later than the first post on July 1st, and enclose, in lieu of a coupon, the Order Form from the current number. (iv) The Editor’s decision is final, and he reserves the right to use any of the lists for publication.

MY MUSICAL AUTOBIOGRAPHY

(Continued)

By THE EDITOR

9 LAST September I wrote in THE GRAMOPHONE that the *C minor Symphony* of Beethoven, when played over and over again by myself on an Aeolian, changed my musical outlook, and that when in the following autumn I heard it played for the first time by an orchestra at a promenade concert it changed my whole outlook on art and life. One of the reasons why I have postponed so often the continuation of this musical autobiography has been the difficulty of enlarging upon this remark sufficiently to justify such a statement, without at the same time enlarging upon it so much as to involve my readers in an exploration of all sorts of remote byways of taste. I am anxious to keep this autobiography strictly musical; but I must, in order to make myself understood, explain something of the circumstances in which I heard the *C minor* for the first time.

When I left Oxford and went to live in seclusion at Burford, I knew that I intended to write, but what I intended to write or the way in which I intended to write it I did not know. Now, most young men who intend to write try to find out through journalism what they have got to say and how they have got to say it. This may (or it may not) be an excellent method for the young man himself, but it is a little hard on the poor public that is expected to read his work. Sometimes, of course, the writer is precipitated into journalism by the desire to see himself in print, and this is particularly true of those to whom publicity is a novelty. I have always been able to accept the sight of myself in print as a matter of course, having in my veins the blood of generations of people accustomed to being written about; and not merely did I possess this inherited sense of publicity, but from childhood I had been accustomed to read about a number of relations who had acted in plays, or had written books, or had performed surgical operations, or in some way or another were, as they say, before the public. In any case, as early as my fourteenth year I had written and printed a class magazine, and when that died I had become a regular member of the staff of the school magazine in which I wrote a report of every school football match for two years. At Oxford, in my third term, I had started a University magazine which was kept up all the time I was there, and when I was not writing for that I was writing for other University magazines, so I cannot lay claim to any great self-denial in retiring at the age of twenty-one to meditate in Burford on what I

proposed to write about really. A literary friend had pointed out to me that there was no instance of a great poet who had not succeeded in writing a certain amount of great poetry before he was twenty-four. It seemed to me essential to discover as soon as possible whether I were going to become a great poet or not, and during the whole of that year while I was pumping forth time after time the *Fifth Symphony* on the Aeolian I was reading and writing English verse. Now, I wrote tolerable Latin elegiacs when I was ten and more than tolerable Greek iambs when I was twelve. In fact, before I was thirteen I could without a dictionary turn twenty lines of Shakespeare into as many lines of Greek verse in two hours. I do not record this fact in any spirit of boastfulness, but out of humility, for looking back at most of the English poetry I wrote when I was twenty and twenty-one, I must admit that it was just a versification of literary impressions and as much a translation as had been my early efforts in elegiacs and iambs. Probably in my own heart I suspected this versifying of being the academic exercise it was, for presently I began to experiment in a new way of writing, the exact opposite of that to which I was ordinarily addicted. In other words, I sought for a method by which emotion should suggest language rather than language emotion. There are many ways of accelerating and intensifying one's emotional activity, but there is only one way so far as I know by which the emotion may be stimulated while the rest of one's personality is left free to carry on its job. That way is music. I began to take every opportunity I could find of writing to music, and I produced as the result of surrendering myself to the Chopin playing of a friend a series of impromptus. These impromptus have long ago been ashes, and I have only the slightest recollection of what they were about, except that they were autumnal and melancholy. I remember that a Russian friend greatly admired them, but I cannot refer to his judgment nowadays, for he was killed in the Russian-Japanese War. These impromptus, written at extreme speed while the music was being played, were quite formless, and, though rhyme and metre were used as much as possible, they must have included a large amount of that bad, over-stressed prose which is called *vers libres*. I hope that my admiration for construction and design and my radical preference for line rather than colour would not have allowed me to continue producing these jellies much longer; but in any case, the

absurdity of such a method of composition was brought home to me once and for all by the first performance I heard of the *C minor Symphony*.

I had read somewhere that the opening four notes were intended by Beethoven to represent fate knocking at the door, and I had been told by somebody that the actual notes were suggested by the sound of a friend's knock on the street door one night. Fate knocking at the door sounds a good portentous phrase, but on analysis it means very little, a great deal less indeed than those magic four notes themselves. As to the friend's knock, my informant must have confused the first four notes of the fifth symphony with the first four notes of the violin concerto, which *were* suggested by somebody's knocking on a door down the street. The opening four notes of the *C minor* are said to have been suggested by the notes of a yellow-ammer Beethoven heard chirping in the Vienna Prater. Personally, I never heard a yellow-ammer say anything but "a little bit of bread and no cheese"—all nine notes every time—and I rather doubt the authenticity of that story. I have read so many absurd tales about my humble self while I am still alive that I am beginning to doubt the authenticity of every anecdote of the mighty dead. However, twenty years ago I was more easily taken in by such phrases as fate knocking at the door, and I sat at the extreme corner of the upper circle in the Queen's Hall with my hand, as it were, on the latch waiting to let fate in. But when the music began I forgot all about phrases and interpretations, and I realized that the symphony did not represent anything except itself. I do not pretend that I could appreciate its construction at this date. Yet, although I was entirely ignorant of its technical triumphs, nevertheless I did apprehend that it was a Titanic piece of construction, and I was as much aware of its grandeur as I should have been aware of the grandeur of the Parthenon without knowing its measurements. I came away from that performance with only one idea in my head,—to plan, to construct, and to complete a vast literary work. I immediately conceived a trilogy of novels (this was several years before trilogies became the stock-in-trade of every young novelist, though no doubt Merejkowski's trilogy had already made its impression), the first of which was to be called *Love the Destroyer* and the other two *Love the Something Else*, but just what I cannot for the life of me now recall. Yet this great work, the details of which I have entirely forgotten, was no mere affair of titles, for I remember meeting a friend in Oxford and going for a long walk with him and sketching out in detail for his benefit the theme of the three volumes. This friend was working on the New English Dictionary and had just come back from the north coast of Siberia

where, like a hero of Defoe, he had been left behind for a year by the ship in which he had sailed. He had suffered extreme privations among the wretched inhabitants with whom his lot was cast, and I remember to this day his description of the grass he had to smoke. It amuses me now to think that not even the titles of two volumes of my trilogy remain in my mind and that the theme of the whole work is utterly obliterated from my memory, whereas the adventures of my friend to whom I confided my literary project remain fresh and vivid to this day. There is an excellent moral in this little tale for any of my young readers who hope to become great writers. To return to the fifth symphony, I do not suppose for a moment that I should have apprehended what a piece of construction that symphony was unless I had pumped away at it for several months previously on the Aeolian and thereby hammered the "tunes" into my head beforehand. I lost no time in going to another performance of the *C minor*, and this time I remember that I had a strange impression of the whole of the audience at the Queen's Hall as being within the music like a congregation in a cathedral, or perhaps more accurately as the life of birds, beasts, and insects exists in a wood. It is obvious from the way in which I am qualifying my comparisons that I am attempting to give you an impression of a condition which it is not in the power of words to give except symbolically and by faint adumbrations of the reality. Moreover, I am trying to convey in the present, with all I have learnt in twenty years of how to use words, what was at the moment a revelation of the meaning of life which was inexpressible then and which paradoxically by the very facility I have since acquired in using words is even more inexpressible now. It sounds bombastic and pretentious to say that I perceived in that audience in the Queen's Hall the pattern of all human life, (or even to say that I perceived the countless diversities of the individuals composing it as a whole momentarily unified. Try as I will, my attempts to describe what I experienced remain a jumble and stumble of words; but I know that I came out from that performance with the profound faith that I could, if I may so express myself, do something with humanity. The next step to this was an equally profound conviction that to suppose I could do anything with humanity in verse was a delusion. After the *C minor* you can easily imagine that my autumnal and melancholy improvisations to Chopin's Nocturnes were as little satisfying as my previous method of harnessing myself to an academic emotion and allowing the dictionary to hold the reins.

COMPTON MACKENZIE.

(To be continued.)

THE GRAMOPHONE AND THE SINGER

By HERMAN KLEIN

IT must be well over twenty years now since I first began to realize what an important adjunct the gramophone might be made to the work and art of the singer. I make no claim to be the actual originator of a new idea in this connection; but I have reason to believe that I was among the first—if not the very first—to bring it to a practical test. I would like to tell you how it came about.

From 1902 until 1909 I made my home in New York, cutting only partially adrift from this, my native, land because I came over every summer for three or four months to teach singing and write criticism or articles for my old papers. So, whilst never losing touch here, I took an increasing interest in musical affairs and musical inventions in the United States, renewed old friendships with famous singers of the day when they came to New York, and made the acquaintance of many new and gifted artists whom I had never met in London. To give a list of these would occupy considerable space and serve no useful purpose. I will mention only a few whose names will be more especially familiar to gramophone lovers as the makers of the best records in the early days of the invention. They are worth noting, not only for their own sake, but in view of what I shall have to say about their singing and in the way of comparison later on.

At the time I speak of the only two firms of any importance that were manufacturing gramophone machines and records in America were the Victor and the Columbia. In 1902 the Victor had the pick of the leading opera singers and, I must add in all fairness, produced by far the most satisfactory disc-records. The Columbia had barely begun to make the latter; they were still doing nearly all their business with the primitive cylinders and the no less primitive music associated with them. One day I heard a Victor reproduction of an aria sung by my old friend, Madame Sembrich, and I thought it so good that I went off post-haste to her flat at the Savoy Hotel, in Fifth Avenue, to talk to her about it. "Yes," she said, "it is remarkably good; but you have no notion what an enormous amount of trouble we had," and how many times I had to sing it to avoid

the 'blasting' and smooth over the uneven patches before we arrived at this result."

I gathered that her records were selling splendidly; that only Melba's could approach them in popularity (though a little later they were to surpass them); and that both prima donnas were at that moment tied by "exclusive" contracts to the Victor Company. I became deeply interested in the details of what was to me an entirely new combination of art and industry. I studied various records of these and other artists. I noted the clarity of Sembrich's tone, the ease with which

she executed her *fiorituri*, the richer timbre of her voice compared with the silvery quality of Melba's, yet not excelling it in musical sweetness or flexibility or a clean articulation of every note in the brilliant passages. I found it very hard to choose between these two on points of excellence; I preferred them both, however, to another popular Victor soprano, Emma Eames, whom I had also known in London, a beautiful singer, but one whose slightly constricted method of production militated against the perfect recording of her true voice. Again I noted these differences, as well as certain points of similarity, in various kinds of exceptional voices that I had already studied thoroughly in the opera house or the concert room. At the time, though, I was unable altogether to account for



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them. As yet, too, I had made no move with the object of getting into contact with either of the firms I have mentioned. Incidentally I had learned that the way to the Victor offices was "blocked" by Mr. de Gogorza, the American baritone, who was acting as their musical adviser and securing the big artists for them.

I wanted to get Caruso, and was only just too late to land that valuable prize, as he frankly admitted when I first met him in New York, after having heard him previously at Covent Garden. I thought his marvellously clear, smooth tone—a miracle of *sostenuto*—would come out magnificently on the gramophone; and so it proved, as all the world was soon to know. He came to see me at my house in W. 77th Street on his way from California to London and gave me a highly realistic description

of the great earthquake at San Francisco. He had escaped, he said, by clinging to the window-frame in his bedroom, half in, half out of the window, whilst the ceiling and plaster were tumbling in masses about him; and he showed me exactly how he had stood shivering and holding on until the earthquake shocks had subsided. Had he been killed in that dreadful business there would not have been a tenth of the Caruso records that we possess to-day.

It must have been shortly after that visit that I was lunching one day with the celebrated prima donna, Lillian Nordica—delightful woman and delightful artist—perhaps the most accomplished singer that America has ever produced. We were old friends; for, long before she appeared here in opera, I had written about her début at the Crystal Palace with Gilmore's Band in 1878. Suddenly it occurred to me to ask her if she had ever made a gramophone record. She had not. I asked her why? "I can hardly tell you," she replied, "unless it is that the idea of it has always given me a nervous feeling, as though I should never be able to put my real voice into that dreadful horn. You have to sing into a horn, have you not? Well, I am sure I should never make a success of it." It seemed to me a strange thing for a beautiful singer to say. But, stranger still, I was ere long to prove that it was true. In 1906, when I became "musical advisor" to the Columbia Graphophone Company I introduced to them such artists as David Bispham (who made such amazing records), Anton van Rooy, Lillian Blauvelt, and my pupil, Ruth Vincent, who was singing in New York in "*Véronique*." I also took to them Madame Nordica, and, as usual, was present when she sang her records. It is a fact that neither on that nor on any subsequent occasion did she succeed in doing herself justice or producing a record—unless, perhaps, one of the air "*Suicidio*," from Ponchielli's *Gioconda*—that the public would be actually keen to buy. The voice sounded thin and "pinched" and even muffled in tone; in fact, so little like the original organ that one could scarcely recognize the timbre, much less the breadth and sonority, of one of the finest Elsas I have ever heard.

But Madame Nordica fully compensated for her deficiency, in my estimation, by a suggestion, entirely new to me then, which she made during our conversation at the luncheon already referred to. She asked me, "What do you think of the idea of using vocal exercises, sung by first-rate artists and made into gramophone records, for students to imitate either by themselves or under the guidance of their teachers?" It seems to me that they ought to prove a real boon to both. Very few teachers are capable of illustrating their art to their pupils in the finished manner that it ought to be; and as singing is an art that can only be thoroughly learnt

by imitation, surely you have here just the right device for providing the necessary model. Think it over; and, if you will write the exercises, I have no objection to making an attempt to sing some of them." I did think it over—very long and very seriously; for I had seen at once the genuine utility and importance of the idea. What was more, I laid a complete scheme before the Columbia people and set to work to plan a system, which I denominated the "Phono-Vocal Method" for teaching or learning singing with the aid of the gramophone. I wrote out my exercises for all four voices (S.C.T.B.), and although unfortunately, Madame Nordica never got to the point of executing her share of them, I contrived, in spite of many obstacles and delays, to complete my task and get all but the tenor records ready by the time—literally on the very morning—that I sailed from New York to take up my permanent residence once more in the old country. I have not space to continue the story in detail. Enough that my "Phono-Vocal Method" was never efficiently exploited either in the U.S.A. or over here, in spite of much hearty encouragement from all who took the trouble to examine its working and test the records. The plain fact is that the world was not then ready for it. It was a good idea put into practice before its time. Besides, the Columbia Company of 1909 was not the Columbia Company of 1924, or there might have been a different tale to tell; also the vocal examples, admirably as they were sung, are now "dated"—they belong to the early days of the science of record-making. Two things, however, will endure: one is the idea itself, for which I shall always feel myself primarily indebted to Lillian Nordica; the other is the volume of instructions for vocal students which I wrote to accompany the set of ten double-disc records for each of the four voices. The latter was the first book on the art of singing that I ever had the courage to write.

My principal motive in relating the foregoing episode has been to make clear that I have had a lengthy as well as a fairly technical experience of matters connected with the Gramophone and its development; and, further, that I possess a deep-seated belief in the value of this popular instrument, as a means of enabling all who are interested in singing to study and copy what is good and right, or *per contra* to avoid that which is wrong or false or mistaken, in the methods of the leading vocalists of our day. For it is this experience, supplemented by this belief, that will enable me to fulfil the purpose which the Editor of THE GRAMOPHONE has had in view in asking me to write the regular series of articles whereto the present one serves as introduction. He wishes me to act as a kind of Mentor, to guide his readers to a closer understanding and livelier appreciation of the art that these famous singers of records employ—to describe what they do and how

they do it; how they conquer their difficulties and how they occasionally miss their mark (for no singers, not even the very greatest, can invariably accomplish to perfection what they set out to do); and, moreover, to point out where and how they differ from each other in their modes of rendering the same piece or the same passage. The distinctions between the methods of one intelligent artist and another always repay observation. I am not personally interested in mere "changes" of vocal ornament; I am not now alluding to them, though I admit that the greater the artist the more musical and appropriate these "changes" are likely to sound to the cultivated ear. There are a hundred different ways of singing *Una Voce*, but you will listen to only two or three with the feeling that, had Rossini written variations on his own air, that was precisely the kind of thing he would have provided. Patti and Sembrich and Galli-Curci have given us *Una Voce* in this manner—the "grand manner" I might term it—and my only regret is that the celebrated *diva* was no longer in her prime when she made her sparse collection of records for the H.M.V. The differences of rendering to which I intend to draw attention are of a more subtle kind, and will probably be found to belong rather to technical and artistic questions that are of importance to the vocal student.

I regard the gramophone of to-day as a wonderfully truthful and accurate reflection of the voice and art of the singer. There was a time, not so long ago, when its performances had to be accepted with reservations, with constant allowances and excuses; when it tortured us with noises that we would gladly have dispensed with, and left to the imagination much that might have been beautiful had it only been there. But that stage, thank goodness, has long passed, and by comparison with the old machine which did me useful service for many years, the admirable Sonora model which Messrs. Keith Prowse & Co. have placed at my disposal is simply a gem. It is affording me a new education. I have, of course, had opportunities of listening to many up-to-date models and judging what they are capable of. But in this Sonora I have been trying some records belonging to a bygone, not to say prehistoric, period and the contrast, which is quite remarkable, demonstrates clearly enough that the improvement in the modern gramophone is due at least as much to the reproducing as to the recording mechanism. Anyhow, I can confirm what was said last month by the Editor concerning the merits of this machine and its special "brilliancy" in bringing out the human voice. I feel, therefore, that I am adequately equipped for the task that lies before me.

In the meantime I am asked to give my impressions of two or three records of recent issue which

have not yet been noticed in these columns. I gladly do so because, in more than one instance they illustrate the fact that an operatic excerpt, as heard on the gramophone, need not essentially be a specimen of the *Bel Canto* in order to interest and satisfy the listener. It may transgress some of the most prominent rules of the art and yet "get home" because it reproduces the character of the personage and the atmosphere of the scene. In this category I would place two efforts of Adamo Didur, whom I heard years ago at the Metropolitan Opera House, New York. They are both utterances of his Satanic majesty—one the *Veau d'or* from Gounod's *Faust*; the other the so-called *Whistle Song* (*Son lo spirito chi nega*) from Boito's *Mefistofele* (Pathé Actuelle, 10610). Their mood is not quite identical, but Didur achieves each in turn—the first gay, lively and vigorous in its irresistible swing; the second replete with irony, contempt, defiance, the "spirit that denies." But beyond this admirable realization of the Kermesse and the Brocken there is not a great deal to praise. The words are not distinct, the vowel tones are distorted, and the voice—no longer in its first youth—suffers from a decided *vibrato*. Yet, in spite of the faults, one feels the authority and *sang-froid* of the experienced artist. So again, one can overlook for the sake of its real Neapolitan feeling and rhythm, the lack of vocal charm in Tito Schipa's rendering of Tosti's *Marechiaro* and the tuneful old *canto popolare* known as *Santa Lucia* (Pathé Actuelle, 10622). For there are life and jollity in both; you can hear every syllable; and, after all, you can easily forgive a rather noisy, open production when the tenor is a Southern Italian who might be singing to a sunburnt crowd in front of the San Carlo. I recommend, however, the use of a soft needle as a refining influence in both cases.

Our English tenor, Frank Mullings, is more discreet in volume (therefore acceptable with a loud needle) in the two Canio selections from *Pagliacci* viz., *Such a game* and *No, Pagliaccio, no more* (Col. D 1476), which he declaims with characteristic spirit and an abundance of dramatic sentiment. It is a pity the tone is not more steady at certain moments, for at the right place it can convey the veritable *cri de cœur*, which is then always worth hearing. Again I object to the "scoop" and to the exaggerated vowel-formation that spoil good English nearly as completely as do unsounded consonants. One would also have welcomed a stronger touch of irony in the first air, such as the Italians give it, especially on the return to the subject, which would thus have effected a better contrast. Canio in real life is no fool, and he wants his friends to know it. Still, on the whole this is an excellent record.

HERMAN KLEIN.

THE GRAMOPHONE CONDUCTOR

By THE PHONATIC

I HAVE discovered an entirely new use for my gramophone—new to me at any rate—and by this discovery I am enabled to experience all the thrills, joys, anxieties and little vanities of the Great Conductors.

The members of an imaginary orchestra are placed in correct position in your mind's eye, somewhere behind the gramophone which forms a conductor's desk. On the left and right the first and second fiddles and other strings, and in due order, tier upon tier, the wood and brass and all manner of instruments backed by the battery of drums, etc., due magnetic north from your nose. I say "magnetic" as personal magnetism is so vital an acquisition to a conductor!

Having set the orchestra, and being satisfied in your imagination that the strings have thoroughly got their "A" from the oboe, you produce a miniature score (ex Goodwin & Tabb), open it at the right place (for Gramophone Companies don't always start their performances at the beginning), and place the record *in situ*.

Here I must digress to point out that the first glimpse of a full score is a staggering experience. Instruments with weird names grouped and semi-grouped, nasty spiky little key-signs wearing a strange complexion, and neither fish nor fowl of treble nor good red-herring of bass; hundreds of minims, thousands of crochets, millions of quavers and billions of semi-dittos, many inconsiderate and deceptive instruments called "transposing" that tell musical lies by not playing the notes written for them, and low-down unpatriotic phrases in foreign tongues for the guidance of experts and the bewilderment of the ignorant—all combine to intimidate the adventurer. However, having got the general lay-out of the thing, you now start the turn-table, lower the needle, rapidly close the top, place the score thereon and spread your arms in what some novelists would call a far-flung gesture.

Here is experienced your first thrill, for you feel that the attention of a hundred trained musicians and an audience of two or three thousand eager souls is centred on your every movement. The first downward sweep of your right arm, decided and confident, is to be synonymous with a mighty, inspiring chord. And here too, you learn your first lesson in humility, because, most unhappily, your first beat fails to arouse the orchestra to action, and there is a great hiatus of silence for the best part of a second! But as you are just recovering and lifting your arm in a sickly

and hesitating manner, the band crashes in *fortissimo* to your intense discomfiture Then you start afresh, and this is where the gramophone conductor scores over the real article, since he knows absolutely and without any shadow of doubt, that nothing *can* go wrong in reality. This gives boundless confidence.

The next phase of initiation comes when, after beating a good four-in-the-bar-and-drinks-all-round sort of a beat, you find your arm reeling like the man who has just had his four drinks, because the composer has suddenly changed his mind and tempo—as is the tiresome habit of composers—and because you failed to notice a little sign-post calling attention to the fact. The family critic (who *had* to join up and was just promoted lance-corporal during the armistice) yells out "Pick up the step in the rear," and you gradually fall into the swing again. Now, if you're lucky, and haven't lost your place or turned over two pages at once in your excitement, and are in at the finish, your culminating thrill may take place, and you prepare for that great moment when you give the final snap of the wrist which brings the performance to a clean-cut and resounding climax.

Already you visualise your polished bow in response to the thunderous applause of a wildly enthusiastic audience, already you generously sweep your orchestra to its feet with a graceful movement of the left arm, already you see the critics—mighty men of the pen—dashing off columns of unqualified praise, when instead, you suddenly find yourself plunged headlong into a mentally ice-cold bath—for your orchestra has *already* crashed out its last chord and your final wrist-click is unnecessary, meaningless and utterly ludicrous.

Nevertheless, and to talk seriously, it's great sport and teaches one no end. After a bit, you are able, with practice, to indicate entries and dynamics, and bring in your instruments and singers at the right moment. You can watch the play of the different parts, and actually *hear* any amount that was previously missed. It keens up the power of attention enormously, and adds tremendously to one's appreciation of the finer points. Of course, this can be done by simply following the score, but the mere physical act of beating and of indicating entries and nuances seems to create a feeling of identification with the composer's thought, emotion and intention, and personally I find it infinitely more exhilarating than dancing.

THE PHONATIC.

W E M B L E Y

By TWO OF THE HELOTS

I. If you enter by the Wembley Park Station (North West) entrance, your instinct is to turn half-left in the direction of the Amusement Park at once, leaving the magnificent garden of tulips—which I heard a passer-by describe as poppies—on your right. But if you hesitate, as I hesitated, knowing well that I had been sent to report on the gramophone exhibits, your roving eye will probably pass down the arcade on your left till it meets the little but conspicuous Duophone cubicle or show-room, all the more conspicuous because it is almost alone in a row of untenanted shop-fronts. Rather a clever position, which may be made more effective by directing a current of good music towards the Exhibition entrance. Mr. Ward has a repeating device on show as well as the Duophone proper, which, if it is as reliable as when being demonstrated, is well worth trying.

I mention this at starting because it is the only gramophone exhibit outside the Palace of Industry and might easily be overlooked. To reach the Palace you walk round the other, right hand, side of the tulip garden—though to be sure it won't be tulips much longer—and go straight ahead through the fascinations of the first hall till you come to the Gilbertian column of Erasmic foam, an unmistakable land-mark. Then turn right after a glance at the model of Belfast Harbour, go past the really beautiful medieval architecture on your left—and find yourself in the Music Section, assailed by a conglomeration of noises.

It was the question of these noises which really took us to Wembley. Correspondents had written to the Editor complaining that a mere clamour of jazz-tunes from a variety of instruments was as likely to convert a stranger to the gramophone as a visit to the parrot-house at the Zoo would be to make him buy a parrot; and others complained that the whole "lay-out" of the music section was unworthy of the trade. So the Editor sent us to report faithfully but briefly.

It is easy enough to criticise, but when one reflects that these are early days and that, after all, the goods are there and the salesmen are there, and that the results will show how far the organization of the exhibits, collectively and individually, is justified, one hesitates to say anything which will incline any visitor to give the Music Section a miss or which will distress any of the over-worked staff of the various stalls, many of whom have been slaving for about sixteen hours a day for the last three months even to get their

efficiency up to its present standard. But this, I think, may be fairly said—that at the middle of May the redeeming features of a rather uninspired show were, first, The Gramophone Company's exhibit as a whole, and secondly Mr. Hallett's show-case on the Edison-Bell stand with its goblets brimful of Chromic needles and colossal models of the Sympathetic Chromic needle and grip. Perhaps I ought to add thirdly the historic Decca on Messrs. Barnett Samuels' stall which crossed the Atlantic in the R 34. But of these the first is the best, and is alone attractive enough to lure our readers to the Music Section. As I wanted to see bread, biscuits, paper and chocolates made, and a diver in a tank and the biggest railway engine in the world, and to find my way to the Amusement Park in due course, I left my companion to report on the gramophones. Here are his remarks.

* * *

II.—THE GRAMOPHONE (H.M.V.) Co., LTD. Magnificent indeed is this Company's stand, and as splendidly conducted. When I entered the audition salon Mr. Rink and a lady assistant were working two of the largest machines in synchronism, using good vigorous records for demonstration. The two machines were facing the wide doorway and the tone was converging upon it; and later in the day when I was in other parts of the musical instrument section I could not help noticing from what a distance the penetrating quality of tone from this exhibit could be heard. Pretty indeed it was to watch Mr. Rink keeping his record accurately in step, even in Galli-Curci's most rapid trills, by braking it or by speeding it up ever so slightly with his fingers from time to time. Just as I was leaving the stand an American visitor asked for three records of the same song, but sung by three different singers, to be put on three separate machines and run together. This was done, the machines all being tuned to pitch. The result was one of the funniest things I ever heard in my life, far more amusing than any jazz band; but I dread to think what the Editor would have said had he been present!

Before leaving this exhibit finally it would be well for you to weigh up in your mind the thousands of pounds it must have cost to construct and the many more thousands of pounds it will have cost to run before the Exhibition is over, and then afterwards if you choose to estimate the cost of even the largest exhibit of pianofortes you

will be able to form some opinion of the *relative importance to-day* of the gramophone and of the pianoforte as a means of providing music in the home.

THE COLUMBIA GRAMOPHONE CO., LTD. The severest critics of the Grafonola cannot fail to agree that the needle track alignment of the *long* tone arm models is remarkably good. A novice may think this point of little importance, but for my part I consider it by far the most important point in the design of a machine. Whatever kind of tone a gramophone may have there will be many people who will prefer that particular tone quality to any other, but there is *no one* who will not be greatly annoyed at finding his expensive records wearing out and making comic noises almost as soon as they are purchased. For that reason I say without any hesitation whatever that in the case of a person almost equally divided in his mind between the purchase of some goose-neck machine or a Grafonola it is the latter (with a *long* tone arm) that he should choose. To me the 22A model (£15 15s.) is the most thorough exemplification of what I should call Grafonola tone characteristic and for a dance hall or, indeed, for any situation from whence it is desired that the tone should carry for some distance I cannot conceive anything better suited for the purpose. No great feature is made here of the records. In common with a recent correspondent to this magazine I, too, am *amazed* that the enormous improvements achieved in record manufacture by the Columbia Company's engineers has not attracted far more attention than has been the case. Just as the Galli-Curci records stand out alone on the H.M.V. list as something altogether incomparable, so, on the Columbia list, I consider the military band records of the Grenadier Guards. These are the only records of the kind I ever play in my own home and I would instance the 1812 *Overture* as the finest example of them.

MESSRS. MURDOCH, MURDOCH & Co. This firm is showing three models of the Beltona-Peridulce, the standard model being fitted with a Jackson compact record file. The needle track alignment of the machine seems to be correct and it certainly has a big, sweet tone, but more than that I could not judge in a small audition room packed with pianos and with two pairs of doors both open to all the myriad noises without. The gramophone proper is the same in all models but I thought the Adam style case the most correct piece of designing.

THE EDISON-BELL Co., LTD. It is impossible to see Winner records without thinking of the Marie Novello series of pianoforte records, with Rachmaninoff's *Prelude* as first favourite. There is a beautiful show case of needles, and the Sympathetic needle certainly deserves a special

mention. Until I saw this Company's exhibit I had no idea what a fine range of gramophones was sold by them. I would draw special attention to the two Chinese Chippendale models, unique in character and very moderately priced for the quality of the work. Technically, it is interesting to note that the goose-neck tone arms of all these machines are, in common with the latest of the H.M.V. Company, made with the sound box carried at an angle with the tone arm axis, for needle track alignment reasons.

MESSRS. W. H. REYNOLDS (1923) LTD. Parlophone records form the principal part of this exhibit. They have a surface second only to Columbia, and although they need to be played with hard needles frequently renewed they are well worth the trouble. In my opinion the Lenghi-Cellini records (instancing *Com' è Gentil*), the Marek-Weber records of light music (try *By the Riverside*), the harp recording (say Handel's *Largo*, 'Cello and Harp) the Vincent Lopez jazz records (the new *Arabiana* is the best) are all entirely unapproached. Mr. McClelland showed me a tenor record *Cielo e Mar* sung by Costa Milona that will be much liked by all who admire Caruso's recorded singing.

THE CHAPPELL PIANO Co., LTD. Those who like the tone quality of the Clifophone but who hitherto have found it too expensive for them should see the new £13 model in oak. Brunswick records may be heard on it. As I stood there I heard the little soprano record of Schubert's *Hedge Roses* (but unfortunately in German) being most exquisitely sung by Claire Dux.

PATHÉ FRÈRES PATHÉPHONE, LTD. A variety of machines is shown. It was pointed out in last month's issue of this magazine that the sapphire records have special utility in the nursery and in the ball-room owing to their non-liability to become damaged. For the nursery I should choose the portable model and for the ball-room the A 13 type.

"PETER PAN" GRAMOPHONE Co. The new *de luxe* model is shown. The bellows horn of flexible material gives quite a good volume of really pretty tone.

PEROPHONE, LTD. The Grippa portable shown by this firm is most interesting because both sides of the sound-box diaphragm are utilized for the production of tone. Old-fashioned theorists always told us that the tone from one side of the diaphragm if it were utilized would tend to neutralize that from the other side, but if you go to the Grippa stand they will soon demonstrate to you what nonsense this is.

MESSRS. BARNETT SAMUELS, LTD., have a good selection of portables of the well known Decca

type. In some of the smaller models I noticed that the tone arm merges into the resonator on curving lines. I wonder all the models are not made in this way because one would think there would be less interference characteristic in the tone with such a construction.

REPEATING GRAMOPHONES, LTD. The repeating mechanism demonstrated on this stand is the only one I have yet seen that functions properly and does not damage the record.



Notes

I have been trying the new Hall fibre needle with concave sides sent to me by Messrs. Daws Clarke & Co., 23, The Avenue, Bedford Park. So far as I was able to arrive at an opinion in the distractions of the London office I made up my mind that I preferred the old flat-sided fibre, not merely because it gave more volume, but also, and this is very important in using fibre needles, because it lasted much longer. However, I don't want this accepted as a final judgment, and when I get back to Jethou (I am writing this note in Italy) I shall go into the matter more thoroughly. Meanwhile I hope that some of our readers will investigate the matter and let me have the results of their tests. I also received from Messrs. Daws Clarke a Wade Cutter No. 2. This does its work well, but my favourite fibre cutter still remains the American Columbia. Lastly I received a Needle Tension for fibre needles, but it would be ridiculous for me to write anything about this until I have had better opportunities for testing it than I had in London. Here again, I should welcome the assistance of our readers.

By the way, let me warn any reader who thinks of trying fibre not to use an adaptor. The sound-box *must* be cut for fibre.

C. M.

* * *

Miscellaneous

All sorts of odd things turn up at the office: one day a new scratchless sound-box, the next an almost scratchless record from Canada, the next a hush-hush gramophone brought by a live inventor, the next a baby Cameraphone with an amplifier like a tortoise-shell soap-box, the next a new portable with an exceptionally good needle-track alignment. This last was from Messrs. W. H. Reynolds, in fumed oak—amplifier at the side—good cabinet work, carries ten-inch records, and costs £4 10s. Worth considering if you are buying a portable for the summer months.

Technically the greatest lesson of the show to me is that goose-neck tone arm makers are beginning to find that the public will not purchase tone arms that produce the ruin of a record the first time it is played. I wish the Vocarola the Kestraphone and the Lenthall Gramophone were to be seen at Wembley. The new Vocarola will be specially interesting because the old trombone goose-neck tone arm has been discarded for a straight pattern giving good needle track alignment and minimizing interference.

"Mr. Gossip," of the *Daily Sketch*, has attributed to the Editor the statement made by a correspondent in the March number (p. 213) that the *Kitten on the Keys* is "a melody that under the baton of Richard Strauss recently calmed a panic-stricken audience in Vienna": and challenges it so far as to bet Compton Mackenzie a box of cigars to a copy of "Sinister Street" that Richard Strauss has never heard of *Kitten on the Keys*, let alone conducted it.

Of course, the Editor cannot accept responsibility for statements made in the correspondence columns. But if there is any chance of securing that box of cigars, will someone speak up?

* * *

The office Orchestrphone, which resents being re-christened a Vocarola, is the happy or unhappy victim of constant experiments. For some days its tone-arm and Astra sound-box were replaced by a Cliftophone tone-arm and sound-box with crinkly tortoise-shell diaphragm, till one of the staff removed them to his private residence and put them on his own Orchestrphone. Soon afterwards Mr. Howell, of the Scala Company, coming round with some unpublished records for a trial spin was pained to see one of the helots turning the handle and promptly presented the Orchestrphone with an electric motor—for which relief many thanks are due to him. The Astra often has to give way to a Jewel sound-box so that Edison's and Pathé's may be played; and by the courtesy of the T. A. Edison Company we have also the loan of a Jewel sound-box which fits the Edison machine, so that we can try all sorts of experiments.

* * *

One of our Irish readers is making some tests of the effect on records of the Tungstyle, the Everplay, the Sympathetic Chromic and the Euphonic needles. His report will be published in July, in which number we also hope to resume the lists of selected records. In spite of our extra pages this month there are still many reviews of records and especially of dance music crowded out and lined up in the queue for July.

Literature and the Gramophone

By JOHN F. PORTE

I SUPPOSE everybody regards the gramophone either as an instrument that brings fine music into the home, or as a machine that gives an entertaining reproduction of suburban variety theatres and park bands. Indeed, these are the positions in public opinion that the gramophone companies have created for their products. That the gramophone has risen high as an artistic reproducer of musical renderings is a fact generally conceded by all kinds of musical people who have heard good records on good instruments. For enabling people to become familiar by repetition with the depths of great music; for detail and realism; and for efficient and authoritative interpretations by distinguished artists and, what is very important, first-class symphony orchestras under noted conductors, the gramophone at present stands as the artistically highest invention for bringing great music into our own homes.

The cultural possibilities of the gramophone are by no means exhausted. Listening to recent records, I was impressed by two merits. One was that the handling of a large ensemble is now done without too much obscurity of detail. The other was that talking recordings have now lost the twang and distortion that once made them notorious. The handling of the crowd in the Procession of the Guilds (*The Mastersingers*—Wagner) is really a most creditable and realistic achievement. The choruses from Handel's *Messiah* are satisfactory by the fact that the chorus does not drown the orchestra; at one time it would have been a case of all voices and no orchestra. The recording of the large orchestra playing in Wagner's *Ring* music is remarkable for its clarity of detail; not perfect, of course, but nevertheless remarkable. The noble speeches by the late President Harding and the talking records of Marjorie Montefiore are very faithful.

On a very good and well known receiving set, I have heard wireless transmissions of Wagner operas under Albert Coates at Covent Garden. Practically the same artists made the Wagnerian Masterpieces series of records for the Gramophone Company, Ltd. Detail and purity of tone was much poorer on the wireless. I do not wish to discuss the relative merits of gramophone and wireless, for an argument over a youth and an infant is only of temporary value. Studio plays have been broadcast by wireless with great success. They were certainly more perfect than most of the musical programmes. This leads me to the following suggestion for the gramophone:—

The gramophone, having risen so high in the recording of music, could now very well turn its attention to literature. An advantage of the gramophone over wireless is that it enables the possessor to hear his favourite music whenever he desires and is able. Now there are great things in literature that we can never tire not only of reading, but, as with music, of hearing well interpreted. The first-class gramophone record manufacturing companies invariably engage artists of established repute for musical recordings. Assuming a similar policy with regard to literature, what treats could be in store for us! Scenes from Shakespeare, Jane Austen, Ibsen, Jerome, Shaw, and Barrie. Artists like Sir J. Martin Harvey, Sir Frank Benson, and Sybil Thorndyke.

No, the possibilities of the gramophone are not yet ended. How about ghost stories, with weird howls and clanking chains, to be played at Christmas in a dark room? The eerie realistic effects of a mine disaster recently sent out by wireless are not beyond permanent form by gramophone recording.

JOHN F. PORTE.

The Heavenly Ladder

BY
COMPTON MACKENZIE.

The story of Mark Lidderdale, whose career opened in "The Altar Steps" and was continued in "The Parson's Progress," is concluded in the present volume.

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THE GRAMOPHONE, 25, Newman St., W.1.

Price 7/6 net (postage 6d.).

A "DECCA" INDOORS AND OUT

By Capt. H. T. BARNETT, M.I.E.E.

STUDENTS of tone colour, on hearing a bad portable gramophone equipped with a small mica sound-box and playing a worn record with a loud needle, might well describe the conglomerate result as "greenish-yellow, dipped in vinegar and sharpened on a grindstone."

The first time I saw a "Decca," and after the short inspection necessary to take the measure of its acoustic system I at once realised that its resonator would respond far better to the energy that could be put into it by a good, large, sweet-toned sound-box than would the resonator (horn) of any other portable within my knowledge, and that when fitted with such a box it might well prove to be an instrument of beautiful as well as of powerful tone.

Last year, having bought a good second-hand machine of this make, and having fitted it with a good 65 mm. sound-box I was very pleased but not at all surprised to find its tone entirely altered by the change. For such a small machine the tone volume and the scale-balance were remarkable, and there was no alteration of vowel-tone character.

Since then the advent of the fine needle and full tone adapter has further sweetened the tone without reducing its volume, and with improvement in definition and an almost complete elimination of "scratch." One may now use one's "Decca" not only by roadside and on river or seashore, but also for the presentation of music of the highest class in the drawing-room. For the use of the very many thousands of "Decca" owners who no doubt see this journal, I will try to show the way to obtain the best I know how to get out of the instrument under the dissimilar conditions obtaining indoors and out.

Both for outdoor use, where the utmost *vigour* of tone is indispensable, and for indoor use, where sweetness of tone, reasonably good scale balance and small surface noise are desirable, the same 65 mm. sound-box should be used. Any good 65 mm. will do, but if you want the greatest tone obtainable with the fine needle, it should be either the B.R.O.S. or the Beltona Super-Concert, for both these are short enough in the needle end of the stylus bar to give maximum tone with the "Euphonic" needles and adapter. Should you hold it essential that the machine shall be closed with the sound-box in place then use the Lenthall box, for although this is only a 55 mm. box, yet, owing to the nature of its diaphragm, its behaviour very closely approximates

that of a 65 mm. box. In ordering the sound-box from your dealer do not forget to specify "H.M.V. fitting." Whenever you put the sound-box on the machine be careful to see that the needle angle is the gliding one of 45°.

Now the "Decca" has a suitable sound-box on it we come to a parting of the ways. For outdoor work I use different needles and records to those I use indoors. In the open, vigour of tone is the most important thing, and one may just as well buy the loudest-toned needles one can get, consistent with a reasonable life for one's records. The higher notes of the scale will penetrate farther than the lower ones, so records should be selected in which high-pitched tone predominates; expensive records should not be purchased, for they are sure to become damaged in many other ways than by needle wear. The following are a few cheap 10-inch records I know to be quite suitable. SOPRANO: *Lo, Here the Gentle Lark*, Hudson (Zono); *I Heard a Brown Bird Singing* (Aco); *Il Bacio* (Regal). CONTRALTO: Selections from the Edith Furmedge series (Aco). TENOR: All the Patrick Donoghue series (Beltona). 'CELLO: The 10-inch Parlophone series. VIOLIN: The Imperial series; *Raff's Cavatina* (Aco). SAXOPHONE: *Gladioli* (Parlo.); *Waltz Llewellyn* (Beltona). BANJO AND COON: *Mandy's Wedding* (Winner) a very nice record. MANDOLINE: *Mandolinata* (Winner). CORNET AND CONCERTINA: *Facilita* (Winner). BRASS BAND: The Prize Bands records (Winner). CORNET SOLOS: The Imperial series. HUMOROUS INSTRUMENTAL: The "Trio Nuovo" series (Regal). Every collection of records should contain one or two of these for entertaining young people. BALLET MUSIC, MILITARY BAND: *Ballet Egyptien* (Regal). ORCHESTRAL: The Beltona series. BANJO: *Lumbrin Luke* (Zono); Paderewski's *Minuet* (Winner). CONCERTINA: Concertina Medley series (Regal); *Silver Heels* (Zono); *Dance of the Skeletons* (Winner). ACCORDION: *Doreen* (Beltona). FLUTE: *Faust* (Winner). PICCOLO: *The Wren Polka*; *Max and Morritz* (Zono). OCCARINA: The Zono series. PIANO: The Regal and Scala piano *duets*; the Beltona, Regal, Homochord and Guardsman *fox-trots*. LAUGHING: *The Laughing Record* (Parlo). SMALL BELLS: *In the Shadows* (Regal). HAWAIIAN GUITAR: *Honolulu Rag* (Winner). JAZZ (with effects): *Fate* (Actuelle); *Banana Blues* (Aco). AMERICAN DANCE RECORDS: The Imperial series. All owners of portable machines will find this a very useful list of cheap records to work from.

Now we come to the use of the machine indoors, where we are under an entirely different set of conditions. Intrinsic beauty of tone and small surface noise are essential, and the musical value of the records used should be of a higher class. Quite expensive records may be used for they need not be treated roughly, and the needles I use will not wear them. The "Sympathetic" needle and grip, or for a full tone the "Euphonic" needle and adapter should be used. If using the "Sympathetic" needle you may like to use only that end of it having the long curved-sided point, for this gives the less surface noise.

While out of doors one naturally turns the "Decca" towards one's audience, indoors it is better to put it on a small table *facing towards the corner of the room*, and about three feet away from the actual corner. (I think this rule applies to all machines having metal amplifiers.)

Now as to choice of music for indoor use; while no doubt, with the "Decca" fitted out as I have specified, you may obtain a presentable rendering of almost any good record, yet one must remain awake to the fact that good as the amplifier is, yet it will not respond fully to the tone of a

16-foot organ pipe, to the bass of a grand piano, to the woolly richness of a bass voice, or to the floor-shaking resonance of bass brass instruments. Here are some records that *I know* come out well: SOPRANO: *Echo Song*; *Lo, Here the Gentle Lark*, Galli-Curci (H.M.V.). CONTRALTO: *Oh Rest in the Lord* (V.F.); *In the Chimney Corner*, Butt (Col.). TENOR: The Lenghi Cellini series (Parlo). 'CELLO AND FLUTE: The Parlophone numbers. PIANO: The Homochord series. CORNET AND GRAND PIANO: *Mattinata*; *America Mazurka* (Zono). VIOLIN: *Two Hungarian Dances* (Regal); *Caprice Viennoise*, Siedl (Col.). LIGHT MUSIC: The Marek Weber series (Parlo). SMALL ORCHESTRA: The Margate Municipal series (V.F.).

Do not use your out-of-doors records indoors, they will soon be too rough.

If you find any tendency to buzz in the tone arm joint, fill in all loose parts with stiff grease.

I think you will not find the weight of the "Decca" any drawback for out of doors use, for with a case of records in one hand a machine that is not too light in the other helps one's balance.

H. T. BARNETT.



All over the Keys

A GOOD story, heard in a recording room, but not yet recorded. A famous conductor was engaged to conduct an important orchestral work, and was dismayed to hear that he would only have two rehearsals with his performers. However, to calm him arrangements were made for two extra rehearsals, and he was happy. At the second rehearsal he was aware of some new faces. On inquiry he was told that some of the original performers had important engagements elsewhere that afternoon. At the third more new faces, more absences—same explanations. The great man, swallowing his wrath, became cynical; but the rehearsal went just as well as the first. On the fourth and last afternoon he regarded with savage amusement an almost completely new set of performers round him; and at the end of it he strode across to the Double-Bass, a man of bulk and distinction. "Ah, my friend, I must congratulate you. You, at least, have attended all the rehearsals and will know your part to-night." "Lor", yes, that's right—all four of 'em," said the Bass Bassoon cheerfully. "*But I shan't be here to-night!*"

The moral of which is *not* that the making of important orchestral records is always haphazard in this country, but that our orchestral performers are second to none in skill and experience. Fancy Mr. Léon Goossens, probably the finest oboist in the world, playing regularly—as he is playing—in the orchestra at Covent Garden.

Talking of orchestras, I saw the programme of a concert given by the City of Birmingham Symphony Orchestra in March, at which César Franck's *Symphony in D Minor* was performed. A note states: "In the competition recently organised by THE GRAMOPHONE (edited by Compton Mackenzie) to ascertain which symphony was the most popular in the opinion of its readers, the César Franck in D minor was placed first by an overwhelming majority." When are we going to get it for the gramophone?

* * *

Most of us can remember hectic moments during the war when the shortage of shells and sand-bags was eclipsed by the crisis of a shortage of gramophone needles, and scouts had to be despatched in search of hedges with thorns still in them. What a boon an Everplay needle would have been then—and probably is now to people who live in outlandish parts under similar conditions. Now comes an amusing toy from the Gramophone Specialities Co. which would also be an invaluable stand-by for backwoodsmen—an emery-lined hollow ball, which can be filled with used needles and rotated on the turntable of any gramophone till all the points are re-sharpened. A simple and cheap device, and amusing for kittens to play with, but not much use in *this* office, which is well supplied with permanent, semi-permanent and ephemeral needles of every kind.

THE KITTEN.

STICK TO THE SCORE!

By R. GOODCHILD

ORCHESTRAL recording has of late undoubtedly made great strides, both as regards technique and quality of the music recorded. The policy of "cutting," too, shows a distinct falling off, and we are able to go to our files for a quite considerable number of great works given more or less *in extenso*. But while it is highly gratifying to be able to refer at will to complete works such as the *New World*, *Pathétique*, Beethoven's *Fifth*, *Seventh* and *Eighth Symphonies*, and Liszt's first *Piano Concerto*, should not the recording companies adhere rigidly to the instrumentation specified in the score? Why, for instance, cut out the triangle part from the third movement of Liszt's *Piano Concerto No. 1* (V.F.)? Critics have, I believe, denounced this work as "vulgar," and some musicians object to the inclusion of the triangle; nevertheless, what we want on our shelves is the work as Liszt wrote it, and not a sort of "Bowdlerised" version. One wonders why the tambourine is left out of *Pierrot of the Minute*, *Dance Rhapsody*, and *Tambourin* (all Col.). These three records are excellent examples of modern orchestral recording, but the omission of the tambourine part seems rather like spoiling the ship for a ha'porth of tar. The tambourine, together with the triangle, is also missing from the *Hansel Witches' Ride* (H.M.V.), though the castanets come through plainly enough. In the case of the new *Peer Gynt* (Col.) the boot is to some extent on the other leg. Tubular bells make a quite unwarranted appearance in the *Dance of the Imps*, and there would appear to be a horn in *Ase's Death*, scored, I fancy, for strings alone. The triangle, however, is again conspicuous by its absence from *Anitra's Dance*. According to the Columbia supplement this issue is made in response to a demand for an "adequate" rendering of the suite. The liberties taken with the instrumentation appear therefore to be all the more inexplicable. Columbia having omitted the gong from their fourth movement of *Scheherazade*, go out of their way to add an unnecessary gong note to the finale of the *New World Symphony*, a somewhat startling innovation; but perhaps this is in the nature of a *quid pro quo*! Again, take the *Sugar Plum Fairy*, from the *Casse Noisette Suite* (H.M.V.), and you will find the bass clarinet part given over to the bassoon. *Shepherd's Hey* (Col.) gives us the xylophone excellently, but omits the glockenspiel, whilst the opening notes of the *Danse Macabre* (Col.) are played on the tubular bells instead of the harp.

It may be suggested that it is not so much a

question of omission, in the case of many percussion instruments, but of their being obliterated by the rest of the orchestra. This cannot hold good in the case of the Liszt *Concerto*, where the triangle has a solo part, nor is it likely to apply to *Anitra's Dance*, where strings alone have to be overcome. It is not, in fact, easy to appreciate the difficulty in recording the triangle, since this instrument, even when only lightly struck, will penetrate the throb of the full orchestral mass. Similarly, the important tambourine part in *Pierrot of the Minute* appears early in the work where the score is by no means congested.

Though not exhaustive, the examples quoted will serve to illustrate my point, and readers will doubtless be able to call to mind other instances. Admittedly progress has been made. To demand the bass drum or muted strings in the present stage of recording is to demand too much, but the general quality of the viola and 'cello parts is much improved, and we find the tuba masquerading as a double bass less frequently. We are not unduly perturbed on failing to discover the organ in the *Poem of Ecstasy* (Col.) or the tenor drum in *Siegfried's Funeral March* (H.M.V.), but surely the resources of the modern recording room should be equal to the exigencies of the tambourine and the triangle!

On reading over the above it occurs to me that my criticisms seem directed chiefly against Columbia. I therefore hasten to mark my appreciation of the enterprise and progress all round so noticeable recently in their orchestral recording. Nevertheless, the fact that I have been able to find so many of my examples among their records suggests that there is room for improvement in this direction. It is attention to such details that may easily raise a record from a grade of general excellence to the rank of the superlative.

'Gramophone Tips' for 1924

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Written and published by

Capt. H. T. BARNETT, M.I.E.E.,

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THE NEW-POOR PAGE

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RECENTLY I spent a whole day making a trial of numbers likely to interest readers of this magazine from the whole list of IMPERIAL RECORDS. First of all let me compliment the manufacturers on the improving surface, it is to be hoped the improvement will continue, for this is a point to which too much attention can hardly be devoted. All the British recording (the jazz numbers are recorded in America) is done on the top floor of the London warehouse and I had the pleasure of meeting the recording engineer—who undoubtedly has attained a very high standard, particularly with band and baritone records. It should certainly be mentioned that of all the records I tried *not one* was sufficiently out of centre to cause its rejection on that score.

I will give my selections in the order of the classified index:—**MILITARY BANDS**: *Vision of Salome Waltz*, *The Springtime of Love Waltz*, *Marche Lorraine* (the best record I know of this); *Scenes Pittoresques* (charming); *March Indienne* (out of the common rut); *Reminiscences of Mozart and Weber*, *Passing of Salome* (grand bass brass); *In the Shadows*. **ORCHESTRAL**: *The Legend of the Sea*, *Imagination Waltz* (shows the drum). **DANCE BANDS**: *Parade of the Wooden Soldiers* (shows the drum well); *Fate*. **VIOLIN SOLOS**: *Träumerei*, *Spring Song* (the right tempo); *Little Song* (very good). **CORNET**: *In an Old Fashioned Town*. **ACCORDION**: *Orfeum Intermezzo*. **CONCERTINA**: *Blaze Away March*. **OLLY OAKLEY'S TRIO**: *Margie* (I bought this for the young people). **LAUGHING**: *The Laughing Record* (really funny). **BALLADS** (soprano, contralto, tenor and bass): *Scenes that are Brightest*, *Green Isle of Erin*, *Three Fishers went Sailing*, *The Anchor's Weighed*, *Give me the Open Road*, *Hills of Donegal*, *Marcheta*, *The Music of the Bells*.

* * *

From May supplements of other records I have the following:—**HOMOCHORD**. From Mr. F. Jackson. **INSTRUMENTAL TRIO**: *Reels* (the best record of reels for dancing to I have yet heard). **FOX TROT**: *Arcady*. **ORCHESTRAL**: *With a Smile* (tea-time music).—**BELTONA**. The makers of these records are to be congratulated on their new contralto, Miss Minnie Mearns. I like her style best in the Scots numbers *There Grows a Bonnie Brier Bush* and *When I think of the Happy Days*. **ORCHESTRAL**: *March Tartare*. **SOPRANO**: *I Heard You Singing*.

TENOR: *I came to your Garden*. **FOX TROT**: *Wembling*.—**PARLOPHONE**. **SELECTION**: *Madame Pompadour* (quite the best record of this I have heard). **JAZZ**: *Arabiana* (exceedingly clever writing, most perfectly performed, and vigorously recorded).—**ACTUELLE**. The peculiarly pungent characteristic of these records is heard to great advantage in the following **FOX TROTS**: *It ain't gonna rain no mo*; *Take, Oh Take those Lips Away*.



N.B.—I have purposely refrained from giving catalogue information because I wish readers to get the lists containing any numbers they fancy from their dealers, and then if they do not like the pair on the record I have mentioned they may be tempted to try another record of the same series.

Everyone should remember that machines having small horns (resonators) will not respond fully to the tone of instruments having large resonators or large resonating columns of air.

H.T.B.



ACO MAY RECORDS

At last I have located the anonymous annotator of the Vocalion operatic records! It is none other than Mr. Eric Foster, whose almost unequalled diction and curiously amusing intonation are well suited for telling fairy tales (G.15422). In fact, I like his record this month better than Mr. Peter Hardy's *Funny Noises* and *The Story of Peter Rabbit* (G.15407), though I daresay the children for whom they are intended will not discriminate. This output of twenty 10-inch records in a month is a good indication of the success of the Aco recording and surface, and if they could avoid the occasional "swinger" I should be inclined to vote for the Aco, take it all round, as the best half-crown record. Fancy getting *La donna è mobile* and *Questa o Quella* sung in English in perfectly sound and adequate style by William Davidson on the same record (G.15398)! The piano record (G.15408), played by Francis de Bourguignon, is well worth getting, good music played with great feeling—so are the abridged versions of the *Oberon* and *Midsummer Night's Dream* overtures played by the Grosvenor Orchestra (G.15421), and the J. H. Squire's Celeste Octette makes a charming record of Dvorák's *Humoreske*, still one of the most popular melodies in the world. Of the ballads there are two which are old favourites of mine, *The Roadside Fire*, one of R. L. Stevenson's most exquisite lyrics, set to music by Vaughan Williams, and *The Hills of Donegal* (the best record of which, in my opinion, was Miss Phyllis Lett's); but I think that Stewart Gardner's voice is too muffled in quality for the former (G.15401), and John Thorne not quite sensitive enough for the latter (G.15402). However, I can thoroughly recommend Virginia Perry's singing of two conventional ballads (G.15399), as she has a beautiful mezzo-soprano voice and much delicacy of phrasing. The other records on the list do not appeal to me personally, but there is not a single one of them which on its own lines is a failure, and I recommend my readers to glance through the bulletin on page iii of our May number.

PEPPERING.

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Vocals

- 1286 { Horsey, Keep Your Tail Up (Hirsch & Kaplan). Humorous.
Sung by George Berry, with Orchestral Accomp.
Helen's got a Blister (Twain & Walker). Humorous.
Sung by George Berry, with Orchestral Accomp.
- 1285 { They Love It ("Tell them they're beautiful"). (Sam Gould). Duet.
Sung by Miss Bertha Willmott & Geo. Berry, with
Orchestral Accomp.
Me no Speak-a-Good English (Pease, Nelson & Schenck).
Sung by Geo. Berry, with Orchestral Accomp.
- 1284 { Turned Up (Rule & Castling).
Sung by Jack Lewis, with Orchestral Accomp.
Chili Bom Bom (Walter Donaldson).
Sung by Arthur Leslie, with Orchestral Accomp.
- 1283 { Bachelor Joe (Lauri Bowen). Ballad.
Sung by Mr. Harry Thornton, with Piano Accomp.
The Call of the Sea (W. Keith Cromb). Ballad.
Sung by Mr. Harry Thornton, with Piano Accomp.
- 1282 { The Song of the Bells (Nellie Done).
Sung by Robert Kinnear, with Piano, Flute and Bell Accomp.
Not Here—Not There (E. Breuer).
Sung by Jack Lewis, with Orchestral Accomp.
- 1281 { Riviera Rose (Horatio Nicholls). Ballad.
Sung by Robert Kinnear, with Orchestral Accomp.
In the Eyes of the World you're Mine (Stanley, Allen & David).
Sung by Ernest Bertram, with Orchestral Accomp.

Instrumental

- 1280 { Stack of Barley. Band.
Highland Fling. Band.
Played by McIntyre's Irish Orchestra.

Dances

- 1279 { Twelve O'Clock at Night (Rose, Herman Ruby & Handman).
Fox Trot. Played by Glantz and his Orchestra.
When Hearts are Young (Romberg & Goodman). Fox Trot.
Played by the Imperial Dance Orchestra.
- 1278 { Nights in the Wood (Harold de Boxi). Fox Trot.
Shake your Feet (Buck & Stamper). Blues.
Played by Original Memphis Five.
- 1277 { Down on the Farm (Dale & Harrison). Fox Trot.
Love is just a Flower (Schonberg, Billings & Layman). Fox Trot.
Played by the Imperial Dance Orchestra.
- 1276 { Chansonnette (Rudolph Friml). Fox Trot.
Arcady (Jolson & Sylva). Fox Trot.
Played by Lucky Strike Dance Orchestra.
Played by Eph. Hannaford's Broadway Orchestra.
- 1275 { Say it with a Ukulele (A. Conrad). Fox Trot.
La Rosita (Paul Dupont). Tango Fox Trot.
Played by Sam Lanin's Orchestra.
Played by the Imperial Dance Orchestra.

A SUPPLEMENTARY LIST OF NEW TITLES WILL BE ISSUED MONTHLY.

Apply for particulars to the Crystalate Mfg. Co., Ltd., Town Works,
Tonbridge, Kent, the oldest makers of Disc Records in Great Britain.

London dealers should write for supplies to 63, Farringdon Road, London, E.C.

Master Music on New Columbia

EVERY reader of *The GRAMOPHONE* owes it to himself to study this list of Columbia Records—every taste in music is represented, and the advantage of acquiring records *WITHOUT SCRATCH* cannot be estimated.

PURPLE LABEL—12-inch Double-sided. Price 8s. 6d.

- 7366** { LA BOHEME—Che gelida manina (In Italian) - - } CHARLES HACKETT, Tenor.
 { L'AFRICANA—O Paradiso (In Italian) - - }

LIGHT BLUE LABEL—12-inch Double-sided, Price 7s. 6d. each.

- L1555** { LE BOURGEOIS GENTILHOMME—Minuet, after Lully - - } HAMILTON HARTY
 { LE BOURGEOIS GENTILHOMME—Intermezzo (Count and Countess) - - } Conducting the HALLE ORCHESTRA.
- L1557** { SUITE IN B MINOR for Flute and Strings (Bach) - - }
 Part 1—(a) Largo; (b) Allegro - - -
 Part 2—(a) Rondeau (Allegro); (b) Sarabande (Andante) - - -
- L1558** { Part 3—(a) Bourree, No. 1 (Allegro); (b) Bourree, No. 2; (c) Polonaise (Moderato) - - } ROBERT MURCHIE (Solo Flute) and THE SYMPHONY ORCH., Conducted by HAMILTON HARTY.
 Part 4—(a) Menuet (Allegretto); (b) Badinerie (Vivace) - -

LIGHT BLUE LABEL—10-inch Double-sided, Price 5s.

- D1477** { Cherry Ripe - - - - } DORA LABBETTE, Soprano.
 { The Lass with the Delicate Air - - - - }

DARK BLUE LABEL—12-inch Double-sided, Price 4s. 6d. each.

- 974** { The Voice of the Bells—Reverie - - - - } COURT SYMPHONY ORCHESTRA.
 { Angelus, from "Scenes Pittoresque" - - - - }
- 975** { Le Celebre Pastorale (Scarlatti) - - - - } Violin Solos by LEO STROCKOFF.
 { Partita—(a) Prelude (Allegro); (b) Allemanda (Bach-Nachez) - - - - }
- 976** { THE MEISTERSINGERS—Overture, Part 1 - - } COURT SYMPHONY ORCHESTRA.
 { THE MEISTERSINGERS—Overture, Part 2 (Wagner) - - }
- 977** { The Lord is My Light (Psalm 27—F. Allitsen) - - } MURIEL BRUNSKILL, Contralto.
 { The May Night (Brahms) - - - - }

All Columbia Records are "New Process"

"NEW PROCESS" Records for June

DARK BLUE LABEL—10-inch Double-sided, Price 3s. each.

- | | | |
|------|--|---------------------------------|
| 3422 | { In a Persian Market. Part 1 - - - } | COURT SYMPHONY ORCHESTRA. |
| | { In a Persian Market. Part 2 - - - } | Conducted by ALBERT W. KETELBEY |
| 3423 | { At the Brook (Au Bord d'un Ruisseau) - - - } | THE CHERNIAVSKY TRIO. |
| | { Scherzo (Beethoven) - - - } | (Violin, 'Cello, and Piano.) |
| 3424 | { Once Again - - - } | WILLIAM HESELTINE, |
| | { Nirvana - - - } | Tenor. |
| 3425 | { Early One Morning - - - } | EGDAR COYLE, |
| | { Sigh no more, Ladies - - - } | Baritone. |
| 3427 | { That's Everything - - - } | CYRIL NEWTON, |
| | { Bye-Bye - - - } | Baritone. |
| 3429 | { Somewhere in the World - - - } | LEWIS SINCLAIR & Quartette. |
| | { Lindy Lady - - - } | HARRY GLEN & Quartette. |

NEW DANCE RECORDS.

DARK BLUE LABEL—10-inch Double-sided, Price 3s. each.

- | | | |
|------|---|--|
| 3430 | { Riviera Rose, Waltz - - - } | SAVOY ORPHEANS at the
Savoy Hotel, London. |
| | { You're in Kentucky, sure as you're born, Fox Trot - - - } | |
| 3431 | { Twelve o'clock at Night, Fox Trot - - - } | COLUMBIA DANCE ORCH.
(With Vocal Quartette). |
| | { Honolulu Blues, Fox Trot - - - } | |
| 3433 | { Mickey Donohue, Waltz - - - } | SAVOY HAVANA BAND at
the Savoy Hotel, London. |
| | { Tripping Along, Waltz - - - } | |
| 3434 | { Marcheta Waltz - - - } | |
| | { Dear Love, My Love, Waltz - - - } | |
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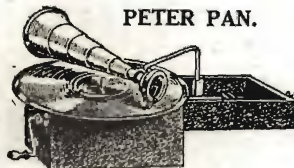
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The idea of setting Schiller's *Ode to Joy* first came to Beethoven in 1792. In 1808 he wrote the choral *Fantasia*, the precursor of the choral section of the *Symphony*, and in 1823 the score was completed with the *Ode to Joy* as its final movement. All this time, for thirty-one years, Beethoven's ideas were germinating, and one feels, as in so much of his work, with what great pain and labour he gave them birth. Composition was no easy "inspired" process.

A very pathetic story is told of the first performance of this, the last and greatest of the Symphonies. "When the applause had reached its full volume one of the singers touched Beethoven (who was standing by the conductor) on the shoulder, and motioned to him that he should turn and see the manner of his reception. He had heard nothing." (*Oxford History of Music*, Vol. 5.)

The first movement has one of those great leaping themes based entirely on the tonic chord, often found in Beethoven's works, and though the music is full of fierce energy and conflict there are moments of tenderness when Beethoven, as it were, stays his hand. The *Scherzo* appears as the second movement and not in its usual place. It is the longest and greatest of all the *Scherzos*, and its rhythmic energy sweeps one off one's feet—it scarcely pauses for a second to breathe.

In the introduction to the third movement, as Grove says, "the heart of the author seems to burst," and the exquisite tune and long-spun variations which follow "express and spiritualise the sorrows of the world." The Beethoven-lover will dwell long on the peace and beauty of this movement.

It is difficult to write adequately of the final movement. It is one of the Alpine peaks in music, and has at least two of those moments which thrill every nerve in one, and which stand out as unforgettable in the memory—I mean the first entry on 'cellos and double basses of the splendid long rolling tune in D major which is the principal theme of the *Ode to Joy*, and the sudden cry of the baritone "O Freunde, nicht diese Töne," and the outburst of the chorus.

The cumulative power of this tremendous finale is extraordinary, and as with rich wine even Beethoven seems to have been intoxicated by it as he passes from strength to strength, until suddenly, as a sheer re-action, he gives vent to that curious section marked *alla marcia*, in which he draws on piccolo, triangle, cymbals and tambourine in addition to the usual band—an almost refreshing outburst of great vulgarity! Then he picks up the threads once more and the music marches triumphantly to its magnificent conclusion—"Tochter aus Elysium! Freude, schöner Götterfunken!"

This work is a great interpretative test for the conductor and a trying technical one for the unfortunate soprano who have continually to shout on the top A. It is interesting to have two renderings of the *Ninth Symphony*, and a matter of congratulation that two companies should have attempted such a task and brought it to successful conclusion.

Grove's *Beethoven and his Nine Symphonies* (Novello) will be found an invaluable guide. By the courtesy of Messrs. Novello the English and German versions of the words sung are printed.

SCHILLER'S ODE TO JOY

as sung in the Choral Symphony with the English version by Lady Macfarren, by kind permission of Messrs. Novello, the publishers.

<i>Recit.</i>	O Freunde, nicht diese Töne! Sondern lasst uns angenehmere anstimmen, und freudenvollere.	<i>Recit.</i>	O friends, no more these sounds continue; Let us raise a song of sympathy, of gladness; O Joy, let us praise thee!
<i>Bar.</i>	Freude, schöner Götterfunken Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, deine Heiligthum! Deiner Zauber binden wieder, Was die Mode streng getheilt: Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	<i>Bar.</i>	Praise to Joy, the God-descended Daughter of Elysium, Ray of mirth and rapture blended Goddess, to thy shrine we come. By thy magic is united What stern Custom parted wide. All mankind are brothers plighted. Where thy gentle wings abide.
<i>Chorus.</i>	Deine Zauber binden wieder, Was die Mode streng getheilt: Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	<i>Chorus.</i>	By thy magic is united What stern Custom parted wide. All mankind are brothers plighted, Where thy gentle wings abide.
<i>Quartet.</i>	Wem der grosse Wurf gelungen Eines Freundes Freund zu sein, Wer ein holdes Weib errungen, Mische seinen Jubel ein! Ja—wer auch nur eine Seele Sein nennt auf dem Erdenrund! Und wer's nie gekonnt, der stehle Weinend sich aus diesem Bund.	<i>Quartet.</i>	Ye to whom the boon is measur'd, Friend to be of faithful friend, Who a wife has won and treasur'd, To our strain your voices lend. Yea, if any hold in keeping Only one heart all his own, Let him join us, or else weeping Steal from out our midst unknown.
<i>Chorus.</i>	Ja—wer auch, &c.	<i>Chorus.</i>	Yes if any, &c.
<i>Quartet.</i>	Freude trinken alle Wesen An den Brüsten der Natur; Alle Guten, alle Bösen Folgen ihrer Rosenspur! Küsse gab sie uns und Reben, Einen Freund, geprüft im Tod; Wollust ward dem Wurm gegeben, Und der Cherub steht vor Gott!	<i>Quartet.</i>	Draughts of joy from cup o'er-flowing, Bounteous Nature freely gives, Grace to just and unjust showing, Blessing everything that lives. Wine she gave to us and kisses, Loyal friend on life's steep road, E'en the worm can feel life's blisses, And the Seraph dwells with God.
<i>Chorus.</i>	Küsse gab, &c.	<i>Chorus.</i>	Wine she gave, &c.

Why Bother!

to answer the Editor's questions (page 245, May issue) when you can have any well known make of best sound-boxes as below on approval, and if it doesn't please you, return it and try another make until you get satisfaction? Test and judge on your own records and gramophone.

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Seine Sonnen fliegen, froh,
Wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Laufet, Brüder, eure Bahn
Freudig, wie ein Held zum Siegen,
Wie ein Held zum Siegen,
Laufet, Brüder, eure Bahn,

Chorus. Laufet, Brüder, eure Bahn
Freudig, wie ein Held zum Siegen, &c.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum!
Deine Zauber binden wieder,
Was die Mode streng getheilt:
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Seid umschlungen Millionen!
Diesen Kuss der ganzen Welt! (*twice*)
Brüder! über 'm Sternenzelt
Muss ein lieber Vater wohnen. (*rep.*)
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

Freude, schöner, &c.
Seid umschlungen, &c., till the end.

Tenor. Glad as his suns His will sent plying
Through the vast abyss of space,
Brothers, run your joyous race
Hero-like to conquest flying.

Chorus. Praise to Joy the God-descended
Daughter of Elysium,
Ray of mirth and rapture blended
Goddess, to thy shrine we come.
By thy magic is united
What stern Custom parted wide.
All mankind are brothers plighted,
Where thy gentle wings abide.

O ye millions, I embrace ye!
Here's a joyful kiss for all! (&c.)
Brothers' o'er yon starry sphere
Sure there dwells a loving Father. (&c.)
O ye millions, kneel before Him!
World, dost feel thy Maker near?
Seek Him o'er yon starry sphere,
O'er the stars enthron'd, adore Him!

Praise to Joy, &c.
O ye millions, &c. (*to the end*).



TRANSLATIONS

COMME AUTREFOIS

Leila's solo in Act II. of *Les Pêcheurs de Perles* (Bizet),
first produced at Paris in 1863.

Galli-Curci (H.M.V. D.B.255, 12in., d.s.).

Seule en ce lieu désert où règne le silence! Je frissonne . . .
j'ai peur! . . .
*Alone in this desert place where silence reigns! I tremble . . .
I am frightened . . .*

et le sommeil me fuit! . . . mais il est là! mon cœur devine
sa présence!
*and sleep leaves me! but he is here! my heart divines his
presence!*

Comme autrefois dans la nuit sombre,
Since as in bygone days, in the dark night,

Caché sous le feuillage épais,
Hidden beneath the thick foliage,

Il veille près de moi dans l'ombre,
He keeps watch near me in the shadow,

Je puis dormir, rêver en paix,
I can sleep and dream in peace,

Je puis dormir, rêver en paix.
I can sleep and dream in peace.

Il veille près de moi, comme autrefois.
He keeps watch near me, as he used to do.

C'est lui! mes yeux l'ont reconnu!
'Tis he! my eyes have recognised him!

C'est lui! mon âme est rassurée!
'Tis he! my heart is reassured!

O bonheur! joie inespérée!
O happiness! unexpected joy!

Pour me revoir il est venu!
To see me again he has come!

Comme autrefois, etc., as before.

VAINEMENT, MA BIEN-AIMÉE

From Act III. of *Roi D'Ys* (Lalo), first produced at Paris in 1888.

Melba (H.M.V. D.B.354, 12in., d.s.).
Clement (H.M.V. D.B.166, 12in., d.s.).
Vaguet (Pathé 5663, 12in., d.s.).
Errolle (Edison 82560, d.s.).
Gigli (Victor 66070, 10in., s.s.).

Puisqu'on ne peut fléchir ces jalouses gardiennes, ah! laissez-
moi

Since one cannot move these jealous guardians, ah! let me

conter mes peines et mon émoi :—
tell of my anxieties and my emotions :—

Vainement, ô bien-aimée, on croit me désespérer;
Vainly, my dearest, do they think that I despair;

Près de la porte fermée je veux encore demeurer.
Near thy closed door I wish still to remain.

Les soleils pourront s'éteindre, les nuits remplacer les jours,
The sun may be extinguished, nights may replace the days,

Sans t'accuser et sans me plaindre, là, je resterai toujours.
*Yet without reproaching thee or complaining I will stay here
always.*

Je le sais, ton âme est douce, et l'heure bientôt viendra
I know it, thy soul is gentle, and the hour will soon come

Où la main qui me repousse vers la mienne se tendra.
*When the hand which now repulses me towards mine will be
stretched out.*

Mais ne sois pas trop tardive à te laisser attendrir,
But do not be too long in letting thy heart warm towards me,

Si Rozenn bientôt n'arrive, je vais, hélas, mourir!
For if Rozenn does not soon arrive, alas, I shall die!

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SERENADE ESPAGNOLE

French words by Gustave Ferrari, English version by Bertha Deane-Freeman, here reprinted by the courteous permission of Messrs. Enoch & Sons, of 58, Great Marlborough Street, W.1. The music is by Sir Landon Ronald, and at present the only record of it is by Caruso, in French, H.M.V., DA122, 10in., d.s. with *Magiche Note* on the reverse.

A ta flamme, O Soleil d'or,
In the gold of a flaming sun

Le ciel profond s'illumine ;
The shadows pass away ;

Que l'on chante, chante encor,
Singeth ev'ry one

Résonne, mandoline,
To the mandoline a lay,

Vibrante mandoline, tra la la !
To the mandoline a lay, tra la la !

Le jour meurt au bois frissonnant
In the shade of a lemon grove

Que l'oranger parfume,
Dieth the burning day,

Et les beaux yeux, les yeux ardents,
Where southern eyes of love

Guettent le crépuscule—Ah !
Watch thro' the twilight gray.

A ta flamme, O Soleil d'or,
In the gold of a flaming sun

Le ciel profond s'illumine ;
The shadows pass away ;

Que l'on chante, chante encor..
Singeth ev'ry one

Résonne, mandoline,
To the mandoline a lay,

Vibrante mandoline, tra la la !
To the mandoline a lay, tra la la !

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O doux printemps d'autrefois !
O sweet springtime of other days !

Vertes saisons, vous avez fui pour toujours !
Verdant hours, you have fled forever !

Je ne vois plus le ciel bleu,
I see no more the blue sky,

Je n'entends plus les chants joyeux des oiseaux !
I hear no more the joyous birdsong !

En emportant mon bonheur, O bien-aimé, tu t'en es allé !
Taking my happiness, O beloved, thou art gone away !

Et c'est en vain que revient le printemps !
And it is in vain that the springtime returns !

Oui ! sans retour avec toi, le gai soleil,
Yes ! without return with thee the gay sun,

Les jours riants sont partis !
The smiling days are departed !

Comme en mon cœur tout est sombre et glacé,
As in my heart all is gloomy and frozen,

Tout est flétri, pour toujours !
All is withered, for evermore !

[Acknowledgments are due to Mr. H. F. V. Little for his help in preparing three of these songs.]

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Analytical Notes and First Reviews

HIS MASTER'S VOICE.—D.759—764 (six 12in. d.s. records, 6s. 6d. each, or complete with album, 39s.). **The Symphony Orchestra**, conducted by Albert Coates.—Tchaikovsky's **Fifth Symphony** in E minor, Op. 64.

This symphony was completed in 1888; it stands apart from the others, as Mrs. Newmarch says, by reason of religious sentiment in the introductions to the first and second movements and yields to none of the composer's works for sheer brilliancy of orchestration; this probably accounts for it having recorded so well.

First Movement. Introduction. *Andante*.—Part I.—Clarinets with strings accompanying give out the *leit-motiv* or motto theme of the work; this tune, of supposedly Polish folk song origin, is heard in all four movements of the symphony in some form or other; it is intensely sombre and has about it the same atmosphere as Chopin's little *C minor Prelude*. The succeeding *Allegro con anima* is begun more slowly by the conductor than is usually the case, and its halting melancholy is thereby emphasised; but it grows in animation when the clarinet and bassoon give way to the strings and the strings to the brass, and achieves the speed indicated in the heading as this side ends. Part II.—There is a kind of musical bridge over to the second tune which contains some very piquant string *pizzicati* under held chords for wood and horns; the alternating wood and string chords just before the entry of the second tune inevitably recall Beethoven. The second tune on wood and horns with a balancing phrase for strings is not developed, and yet another one appears, marked *molto cantabile ed espressivo*, on the strings; a beautiful tune akin to similar lyrical tunes in the *Sixth Symphony* and the *Pianoforte Concerto*; this is worked up to a climax formed by the re-entry of the second tune. The orchestra hints urgently at the first tune as this side ends. Part III.—Soon long notes on the horns bring us back to familiar ground, and the bassoon (with its usual comic suggestiveness) sings the first tune; the other tunes make their due appearance and this side ends with the alternating wood and string chords heard in Part II. Part IV.—This begins with the emphatic second tune with its companion *cantabile*, which is worked up into a climax of greater force than before, leading to a *coda* formed from the first tune, which follows an inverse process; for instead of increasing in animation to the close the music dies down through clarinets and strings to the low mutterings of a roll on the timpani. Thus the stage is set for the slow movement following.

Second Movement. *Andante cantabile con alcuna licenza*. Part I.—A solemn note is apparent in the opening string chords leading to the beautiful horn tune which lingers long in the memory; the oboe joins in a brief dialogue with the horn, this being the first appearance of the second tune, which later undergoes some development; clarinets, bassoons and strings in this order form a bridge back to the first tune now imbued with the rich colour of the cellos, with flute and oboe embroideries. Violins now come into prominence with a fuller version of the second tune rising to a climax typical of the composer—a climax formed by urging the tune ever higher; the music is just reaching the third tune as this side ends. Part II.—This third tune is by way of relief to the highly charged music that has gone before and is heard on clarinet and bassoon, cello, and violins; suddenly the brass blare out the motto theme, and this is followed by a series of detached string chords which hold us in suspense. Then the violins with thrilling effect sing out the beautiful opening tune, developing a climax of great power as this side ends. Part III.—It culminates in another dramatic entry of trumpet and trombone, and a final and very tender statement of the second tune on the strings (by way of *coda*); clarinets have the last word. The instrument tone is especially good all through this movement.

Third Movement. Valse. *Allegro Moderato*. Parts I and II.—Here is welcome contrast—a light-hearted valse tune on the strings artfully contrived. Notice the long spun phrase between the first two statements of the tune which is much more effective than immediate repetition. Oboe, bassoon, and clarinet (in its lower register) have some grateful music to play, and then clarinet and bassoon have the valse tune with string *arpeggi*. Later on comes a delicious pendant phrase for the bassoon, humorously flavoured. Rapid string and flute passages follow as the middle section of the movement, and for delicate handling are a great contrast to the previous movements. The valse tune steals in again on top of the quaver passages which die away as it obtains control of the

music (compare Mendelssohn's *Violin Concerto*, slow movement, on repetition of the first tune). All proceeds as before until the *coda*; then, heard as an almost apologetic undertone, clarinet and bassoon sigh out the motto theme; but the music ends with defiant double fortés.

Fourth Movement. *Andante maestoso*. Part I.—The motto theme now in the major key is invested with the full majesty of the strings; brass have some ponderous chords and then above string triplets and brass the motto theme on wood-wind becomes a triumphal march. The music changes from major to minor in a new tune and quickens (*allegro vivace*), but the note of rejoicing persists. Closely associated with it is a sprightly phrase for the oboe, of which much use is made. The music subsides to a heavy rhythmic tread as this side ends. Parts II. and III.—A version of the first tune of the slow movement is now heard on wood-wind leading to a magnificent statement of the motto theme on trumpet and trombone, with brilliant upward rushes on strings and wood. From here onwards the tunes previously heard are worked out with most exciting orchestral devices, too detailed for analysis here. A big climax and a long roll on the timpani lead to the *coda*; the apotheosis of the motto theme. This is projected against a background of swinging wood-wind triplets (*moderato assai e molto maestoso*)—it is indeed *molto maestoso*. Tchaikovsky literally hurls great splotches of vivid colour on his canvas until we are carried off our feet by the sheer exhilaration of it all. The final bars are a version of the *allegro con anima* tune of the first movement. Brahms disliked this movement, and it is easy to imagine its exuberance offended his reserved nature. Less sensitive persons will delight in it. The material may not be remarkable, but the way it is set out is masterly. Those who follow with scores should notice that invariably a few bars that have ended a side are repeated again at the beginning of the next side. This, from all points of view, seems to me the most successful symphony on the gramophone so far. (Miniature score, Goodwin and Tabb, 8s.).

NEWMAN PASSAGE.

COLUMBIA. L.1557, 1558 (12in., d.s., 7s 6d. each).—Robert Murchie (flute) and the Symphony Orchestra, conducted by Hamilton Harty.—**Suite in B minor** for flute and strings (Bach).

The Columbia Company are to be congratulated on the issue of these lovely records. This music was needed, not only for its delightful self, but to give people an idea of the suite as Bach treated it for the orchestra; one says the "orchestra," but this is really chamber music, and it would probably have been better had only single strings been used with the flute. The bass part is called "continuo" ("continuing throughout"), and modern scores still show the figures from which the accompaniment could be played—harpsichord parts always had this figured bass, and Bach no doubt "filled in" on the harpsichord during performances of this suite.

The possibilities of instrumental colour were little understood in Bach's day, and the flute used without any reference to its colourful (or colourless!) possibilities. We delight in the patterning or line drawing of the music—it is so clean and fresh and free from smudginess.

Part I., Overture. *Grave* and *Allegro*.—This overture has the usual features of the type known as "French" at this period, that is, a slow section followed by a quick one, and then a return to the former. Bach's "grave" is of massive serious cast, and the flute is rather swamped by the strings, but has some delightful passages to play in the *Allegro* following which is of a fugal nature (bars 35 to 98 inclusive are cut—the whole of the return to the slow section (*Lentement*) is also cut).

Part II. *Rondeau* and *Sarabande*.—The *Rondeau* is marked *Allegro*, but is taken rather slowly in the manner of a gavotte, in which form it is cast! The opening phrase is constantly heard—the germ idea of the later Rondo; the flute comes into its own in the wistful little *Sarabande* following—a good instance of Bach's expressive powers.

Part III. *Bourrees I. and II.* and *Polonaise*.—These are in the minuet and trio form, and have the characteristic beginning of a bourrée on the last beat; the trio section is marked solo for the flute (each part there is repeated), then we return to the first bourrée. The *Polonaise* is the best known of all these movements, and in it the flute again assumes prominence; the tune, a

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splendidly strong one, is followed by a variation marked "double," because the note values are doubled by the flute; a return is made to the opening section.

Minuet and Badinerie.—A delightfully sinuous tune with imitative passages in the bass—all repeats are observed; the badinerie is Bach in his most genial mood, and here the flute exactly expresses his humorous intentions. Schweitzer says the rhythm found in this piece is Bach's almost universal way of expressing joy. (Miniature score, Goodwin and Tabb, 2s.).



ACTUELLE

12in. d.s.

- 15165.—(3s. 6d.)—**The Dutch String Quartette: Largo and Finale** from *Quartette in D major* (Haydn).
 15132.—(6s.)—**Signor Borgatti (tenor): Mon Cygne Aimé** from *Lohengrin* (Wagner).
 15147.—(6s.)—**Mme. Fanny Heldy (soprano): Air de l'oasis** from *Antar* (Dupont) and *Sur la mer calmée* from *Madame Butterfly* (Puccini).
 15161.—(6s.)—**Aristodemo Giorgini (tenor): La Paloma** (Yradier) and *Voce e notte* (De Curtis).
 10375.—(10in., 4s.)—**Claudia Muzio (soprano): D'Amor sull'ali rosée** from *Trovatore* (Verdi) and *Vissi d'arte* from *Tosca* (Puccini).

PATHE

- 5792.—(3s. 6d.)—**Imperial Symphony Orchestra: Songs of the Hebrides** (Kennedy-Fraser). Two parts.
 5789.—(3s. 6d.)—**Pathé Dance Orchestra: Madame Pompadour and Joseph** (Fall).

The labelling of the two quartet movements is very carelessly done; it gives the impression that both movements come from the same quartet, whereas the *Largo* is from quartet No. 79, Op. 76 in D major, No. 5 and the *Finale* from quartet No. 67, Op. 64, No. 5 in the same key. The London String Quartet have recorded all the movements of this latter quartet (Columbia) the Flonzaleys the first two movements (H.M.V.) and the Catterall Quartet the *Largo* of the former (H.M.V.). The *Largo* movement goes full steam ahead until the record space terminates, where, naturally, the music ceases, in a new key and 65 bars before the real end of the movement; well, that is one way of doing it, but hardly a musicianly one! The *Finale* movement is recorded complete. The playing is quite good, especially of the *finale*, in which the first violin has most of the fun—it ripples along like a feather in the wind; a delicious *hors d'oeuvres* to the more serious fare of the *Largo*—a beautiful, if maimed tune. Lohengrin's greeting to the swan is here given in full by Borgatti; he sings the beautiful music with feeling and one is grateful that the gramophone allows us to imagine and not see the usual portly flaxen-haired hero of the Grail.

The aria from *Antar* is unfamiliar, but has the Chu Chin touch nicely developed—there is a good deal of vocalising on ah, pleasantly done by Mme. Heldy who also sings our old friend *Un bel di vedremo* on the reverse; it never sounds very comfortable in French, but I like this interpretation much more than Galli-Curci's. The much recorded *La Paloma* which always makes one's feet twitch is temperamentally sung by Giorgini (complete with castanets); a rather melancholy ditty on the reverse makes up a desirable record for a summer night.

Claudio Muzio has a lovely velvety voice and her singing of these well-known arias is extremely good—see, however, the record you get is properly "centred." Both of the Pathé records are very good value for money, especially the former. (Miniature scores of the Haydn Quartets referred to, Goodwin and Tabb, 1s. 6d. each).

NEWMAN PASSAGE.

BRUNSWICK RECORDS

- 50041 (12in., d.s., 8s.)—**Huberman (violin): Symphonie Espagnole** (Lalo), *Andante* and *Rondo*.
 15063 (10in., d.s., 5s. 6d.)—**Huberman (violin): Melodie** from *Orfeo* (Gluck) and *Hungarian Dance No. 7* (Brahms).
 50043 (12in., d.s., 8s.)—**Elisabeth Rethberg (soprano): O Patria Mia and Ritorna Vincitor** from *Aida* (Verdi).
 15042 (10in., d.s., 5s. 6d.)—**Godowsky (piano): My Joys and Maiden's Wish** (Chopin-Liszt).
 5187 (10in., d.s., 4s. 6d.)—**Virginia Rea (soprano): Chanson Provençale** (Dell'Acqua) and *L'Heure Exquise* (Hahn).

I can thoroughly recommend this record from the *Symphonie Espagnole*. Huberman's playing is clear and easy throughout, and always musical, and he makes a very vital thing of the rhythm of the rondo. It may be said that the work is "fiddler's music," but if so, why not? It is one of the best things of its kind that exists. I only regret the absence of the orchestra. This would have added enormously to the interest, especially in such places as the opening of the *Rondo*. I would make a similar criticism with regard to the Gluck record, which was originally written for flute and orchestra. The violin, of course, takes the flute part, and in other respects I have no criticism to make. The playing is exquisite. The *Hungarian Dance* is a Czardas, perhaps the most popular form of national dance in Hungary. If, as I believe, Huberman is a Hungarian, this explains his inspired interpretation. Miss Rethberg is one of the principal sopranos at the Metropolitan Opera House, New York, but I think that this is her first record for the gramophone. Her singing makes one hope that it will be followed by a long line of successors. A carping critic might possibly complain that her rendering occasionally lacks dramatic force, and that here and there she does not quite hit the note. But that is only to say that no singer is perfect. She imparts an extraordinary lyrical quality to her songs and personally I very much enjoyed listening to the records.

From a technical point of view Godowsky is one of the very finest pianists that there are, but like other fine technicians he has been unable to resist the temptation of fireworks. The man who arranged Chopin's studies, as he did, would naturally turn to these Liszt arrangements of Chopin's songs. But when this composer has written such a mass of first-rate piano music it seems a pity to look for material to one of the few works that he did *not* write for that instrument. I want to emphasise this as I am feeling very sore about this incessant stream of "arrangements." Otherwise I should have enjoyed his playing much more. Of Virginia Rea's two songs the second is much better than the first. The *Chanson Provençale*, although it has a certain charm, is one of those songs in which you can guess what is coming next. *L'Heure Exquise*, on the other hand, is perhaps the best setting of Verlaine that exists. Hahn has just caught the illusive moonlight quality of the poem, and Virginia Rea has fully realised this in her singing. The endings of her phrases are particularly well managed. (Miniature score of *Symphonie Espagnole*, Goodwin and Tabb, 4s.).

PERCY PASSAGE.



COLUMBIA JUNE BULLETIN.

(For details, reference should be made to pp. xvii., xviii.).

Apart from the Bach *Suite in B minor*, noticed elsewhere, the most important item on this list is the *Meistersinger Overture*. This invites an obvious comparison with the H.M.V. record. The Columbia still has the better surface. (As I have received some correspondence on this point, I give my opinion here, and do not propose to allude to it in reference to every record. It may be taken for granted unless I say something to the contrary.) I prefer, however, the balance and tone of the H.M.V. record in the first part, but price is a consideration with most of us. The second side I thought much better, the elaborate section for woodwind beginning with the Apprentices music being remarkably distinct. In the following section, where the tunes are combined, it is difficult to hear the bass except where it rises fairly high. But this is an old complaint. The final portion comes off well.



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I liked the Cherniavsky Trio's playing of the early Beethoven *Scherzo*, in spite of a certain woolliness in the 'cello in one or two places. I was unable to determine whether this was the fault of the playing or of the recording. The work is an interesting foretaste of an important subsequent development of Beethoven's art. The "Brook" piece bored me. This sort of thing has been done so often. And why write it for a trio? Apart from doubling the violin part the 'cello has practically nothing that could not be done equally well by the piano.

Court Symphony Orchestra.—This is an example of a very well-known type of piece. According to the formula it must be very easy to pretend to be a Persian. The percussion effects come off quite well, and the distant solo voice at the end is a piece of clever showmanship by the composer, and must have presented problems in the recording room. But the music has no real originality.

I am glad that Charles Hackett has returned to opera this month. His record of *O Paradiso* is, of course, well known. To it is now added *Che gelida manina*. He sings this very familiar music almost as well as the other, both technique and interpretation being excellent. The orchestra too plays its part quite adequately.

Miss Muriel Brunskill. I am very glad to see another Brahms song recorded. *Mainacht* is one of the most beautiful and typical. It needs not only richness of tone and perfect breath-control on the part of the singer, but also real musical insight. These qualities Miss Brunskill possesses, and one hardly notices that she is breathing at all. I only regret that this fine singing should be marred by a totally unnecessary orchestral accompaniment. The song on the other side of the record I will pass over in silence, only mentioning that the review copy has a tendency to swing towards the end.

Miss Dora Labbette has an attractive little voice. She sings *Cherry Ripe* charmingly without taking unwanted liberties and she manages her skips and jumps in *The Lass with the Delicate Air* very well, though I am not quite sure that I like this setting of the words, fresh though the music is in itself. Somehow this singer gives me the feeling that she is nervous, and a curious sensation of listening to a girls' school concert. This is no criticism of the singing, but rather of the manner.

William Heseltine has recorded two ballads, neither of which strike me as interesting, though Sullivan's is redeemed by one or two musical touches.

I find I have omitted to notice the two new numbers of *Le Bourgeois Gentilhomme*. The *Intermezzo* is from the Second Act. It is light and charming, but full of interest melodic, harmonic, and orchestral. I noticed one or two slight miscalculations, but that is almost inevitable in such difficult music. I can't find the Minuet in my score, and in the rush of getting to press have not been able to make full inquiries of the Columbia Company. But I liked it very much. Obviously it is deliberately written in the manner of Lully, just as elsewhere in the same work Wagner and Donizetti are victimised for the composer's ironic purposes. (Miniature score of *Meistersinger Overture*, Goodwin and Tabb, 2s.).

PERCY PASSAGE.



EDISON RECORDS

- *51301.—Sophie Sanina (piano): *La Serenade* (Fr. Schubert) and Franz Falkenburg (piano): *Dance Caprice* (Edvard Grieg), Op. 28, No. 3.
- *65505.—Michael Zazulak (baritone): *Suntze Nyhjenko Vecheer* (The Sun is down, evening is near) and *Melnick* (The Miller).
- *65506.—Michael Zazulak (baritone): *Veeyout veetriy* (The Winds are blowing) and *Hoodeh veeter velmiy v polyi* (The wind is roaring in the field).
- 80178.—American Symphony Orchestra: *Intermezzo* (Cavalleria Rusticana—Mascagni) and *Barcarolle* (The Tales of Hoffmann—Offenbach).
- 80201.—Edison Concert Band: *Pique Dame Overture* (F. von Suppé), two parts.
- 80203.—American Symphony Orchestra: *Kamenoi Ostrow* (Rubenstein) and *Loreley Paraphrase* (Jos. Nesvadba).
- 80216.—Sodero's Band: *Peer Gynt* (E. Grieg, Op. 46), suites 1 and 2.

- 80618.—Peerless Orchestra: *Signs of Spring* (Concert Waltz—Franz Lehár) and Jules Levys' Brass Quartet: *Sweet and Low* (Joseph Barnby).
- 80641.—Mischa Violin (Violin Solo): *Introduction and Tarantelle* Pablo de Sarasate, Op. 43) and Herman Kolodkin (Viola Solo): *Arioso* (Bach-Franko).
- 82085.—Christine Miller (Contralto): *O Rest in the Lord* (Elijah—Mendelssohn) and *My Ain Countrie* (Mrs. Ione T. Hanna).
- 82138.—Marie Tiffany (soprano): *Deh vieni, non tardar* (Le Nozze di Figaro—Mozart) and *Elégie* (Massenet).
- 82169.—Sergei Rachmaninoff (piano): *Second Rhapsodie* (F. Liszt), two parts.
- 82205.—Arthur Middleton (bass-baritone): *Pale Moon* (Frederic Knight Logan) and *Maggie Teyte* (soprano): *Kashmiri Song* (Amy Woodforde-Finden).
- 82223.—Claudia Muzio (soprano): *Tacea la Notte* (Il Trovatore—Verdi) and *D'amor sull'ali rosee* (Il Trovatore—Verdi).
- 82288.—Marie Rappold and Giovanni Zenatello (soprano, tenor, and male chorus): *Miserere* (Il Trovatore—Verdi) and Giovanni Zenatello (tenor): *Salve, Dimora* (Faust—Charles Gounod).
- *82311.—Carl Flesch (violin): *Larghetto* (Weber-Kreisler) and *Slavonic Dance*, No. 7 (Dvorák).
- *82312.—Alice Verlet and Arthur Middleton (soprano and baritone): *Se tradirmi tu potrai* (Lucia di Lammermoor—G. Donizetti) and Alice Verlet (soprano): *La Serenata* (F. Paolo Tosti).
- 82571.—Giovanni Zenatello (tenor): *Morte d'Otello* (Otello—Verdi) and Marie Rappold and Giovanni Zenatello (soprano and tenor): *Pur ti riveggo, mia dolce Aida* (Aida—Verdi).

Those marked with an asterisk are new, and it is a good thing that Edison has sent some well-trying favourites from the general catalogue to keep them company, as they are not very exciting. Sanina is rather dull and Falkenburg not thrilling. Zazulak, a baritone singing Ukrainian folk songs, produces almost the effect of an English ballad singer, and though Mlle. Verlet makes a charming, though practically wordless, record of Tosti's *Serenata*, she is rather hampered by Arthur Middleton, whose voice I dislike, though his diction is exceptionally good in the duet from *Lucia di Lammermoor*. Mr. Middleton also, to my mind (and when I see that he is "America's leading bass-baritone" I am abashed by my temerity), spoils the value of the record on the reverse of which Miss Maggie Teyte has given the most sincere and beautiful rendering of *Pale Hands I Love* that I have ever heard—and I have heard some. Admirers of Zenatello, and they are very many, will enjoy his singing of Verdi and Gounod, both solos and duets with Marie Rappold; but I fancy they must belong to the later years of his singing career, when his magnificent voice had lost some of its life. Curiously enough, the *Morte d'Otello* with its display of the lower register betrays the fact that Zenatello was really a baritone, made into a tenor.

The best of the vocal records are those of Marie Tiffany and Claudia Muzio, and they are both perfectly delightful. The former sings Massenet's *Elégie* (translated on another page) to a 'cello obbligato, with an exquisite simplicity, while the open, unaffected flexibility of Muzio's refreshing voice is heard at its very best in *Tacea la Notte*. There is, to my ear, a fascinating (and probably quite imaginary) breathlessness in some of her phrases.

Of the instrumentalists, Carl Flesch is as good as ever in two well-contrasted pieces (this is a new record, by the way), and the Bach *Arioso*, played on the viola by Kolodkin, is an excellent sedative after the marvellous fireworks of the Russian Violin, who derives his name, I am told, from the violet rather than from the violin. Good records, both of them, and so are the two first parts of the *Second Rhapsody* as played by Rachmaninoff; but I am beginning to suffer from the wear and tear of the *Second Rhapsody* and was quite glad to find no third part among the records sent for review.

The orchestral records show the usual amazing accuracy of reproduction, especially of harp, timpani and cymbals (in *The Hall of the Mountain King*). The *Peer Gynt* record is as good as Sodero can make it, and *Sweet and Low*, played by a brass quartet is very beautiful; but if I wanted to convert anyone to an appreciation of Edison re-creations I should choose the *Intermezzo* and *Barcarolle* for that purpose. On such familiar ground as this the Edison is a revelation.

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HIS MASTER'S VOICE.

JUNE BULLETIN.

(For catalogue numbers and prices see page xxvii.)

The Gramophone Company have sent us a varied selection. Apart from the *Fifth Symphony*, the most important instrumental piece is the *Egmont Overture*. This work has already been recorded in another form and reviewed in the February number, page 184, so I need only point out that this is the authentic orchestral version and is quite a good record. Kreisler comes under my previous strictures with regard to arrangements, though in his case the excellence and musicianly quality of the arrangement makes it a less serious fault than usual. I have almost given up hope of getting a really great piece of violin music on the gramophone played as he alone could play it. I enjoyed the little Fauré *Berceuse* that Isolde Menges plays. Fauré is in no sense a great composer and is sometimes dull; but at his best he is full of melodic and harmonic felicities, that, as the bulletin says, saves him from becoming banal. The Sarasate piece needs no comment except that it is well played.

The two 'cellists this month, Suggia and Cedric Sharpe, give us nothing of any great interest from the musical point of view, though Suggia's playing is always worth listening to. I rather wish that Cedric Sharpe had left the Hoffmann *Barcarolle* alone. But his sins are nothing to those of Hambourg, whose treatment of the *Wedding March* is a thing to shudder at. Of course, he is a fine player, but if he is not content to play Mendelssohn's music as it was written, why not play something else? In fact, as the March was originally composed for orchestra, why not play something else anyhow?

The Coldstream Guards Band is becoming a familiar item on these lists. Space forbids my mentioning them every time. Their playing is remarkably good, and on this occasion I cannot refrain from expressing my appreciation of their playing of "*The Shoe*" Ballet music. The work is far more interesting and varied than most band pieces: the instrumentation is excellent and the playing most sensitive. I might also add a word for the recording.

Of the vocal records no doubt the most popular will be the Galli-Curci. The *I Puritani* Polonaise is the sort of music we have become accustomed to expect from her. It is entirely superficial, and its interest resides solely in the technical difficulties which the singer has to overcome. Galli-Curci's easy success gives one the sort of pleasure one always gets in hearing a difficult thing done well, whether it be worth doing or not. I like the second half of the Polonaise better than the first. On the other side is a piece from *Rigoletto*; for details of the dramatic situation I refer readers to the Company's bulletin. Perhaps Galli-Curci herself felt that after the brilliant fireworks of the Bellini it would be well to show that she had gifts of another kind. This she has succeeded in doing.

Pinza's *Il Lacerato Spirito* has already been noticed in THE GRAMOPHONE. It is now backed by a Donizetti record which is equally well sung, I think. I agree with the bulletin about the effectiveness of the chorus.

To turn to music of a rather different kind, Gigli sings two songs in the style of the *Canto Popolare*. Both music and singing are suggestive of a Neapolitan evening and are interesting to compare with the more sophisticated Italian operatic music. Another sort of popular music is provided by Alexander MacGregor, who sings one of the well-known *Songs of the Hebrides*. The song is one of my favourites, but I don't much like his singing of it. It was rather a good idea to couple it with the *Faery Song*, from which, after all, it is not so remote in feeling. This is adequately sung by Harold Farrar. Phyllis Lett has sung *Caro mio ben* quite well and a song by Squire which I could well have spared. The singing of both is distinctly good, and the organ accompaniment, which would have been deplorable in the concert room, is curiously successful on the record.

I confess to a weakness for *O Vision Entrancing*. The unobtrusive skill and rhythmic ingenuity which the composer shows in an apparently nonchalant melody strike me as marks of true musicianship. Apparently the writer of the bulletin thinks so too. On the whole, too, I like the singing, though that feeling of strain that many of us have noticed with Mr. Tudor Davies is not entirely absent. I did not like *Bells of Brittany* at all.

My opinion of the *Gresham Singers' ensemble* rises with every record I hear. The two songs issued this month are not in the least remarkable as music, but the excellence of the performance and of the recording give them distinction and make this (E344) a most desirable record.

I have kept Frieda Hempel for the last. Her singing of these Schumann and Mozart songs gave me more pleasure than most of the rest put together. The beautiful quality of her tone and the way in which she changed it at such places as the modulation that leads back to the original theme in *Widmung* are beyond praise. The Mozart *Wienlied* seems to be subtly different in feeling. It is a difficult subject, but if I may hazard an opinion, it has a more universal quality about it while retaining much of the personal note. Apart from Mozart, Schubert alone appears sometimes to have known this secret. I think the singer agrees with me about the Mozart, from the way she sings it.

PERCY PASSAGE.



PARLOPHONE

12in. d.s. 4s. 6d. each.

- 10118 and 10119.—M. Michailow and his Orchestra: Ballet *Egyptien* (Luigini). Four parts.
 10120.—Marek Weber and his Famous Orchestra: Kol Nidrei (Max Bruch). Two parts.
 10121.—Edith Lorand and her Trio: Douce Reverie and Mazurka (Tchaikovsky).
 10122.—Fumigalli-Riva (soprano) and Cortis (tenor): Vicino a te s'accueta from *Andrea Chénier* (Giordano) and O quanti occhi fisi from *Madama Butterfly* (Puccini).
 10123.—Dr. Weissmann and Symphony Orchestra: Three Old Dances (Mozart).
 10117.—Ed. Moerike and the Berlin Opera House Orchestra: Lohengrin, Prelude (Wagner). Two parts.
 10124-5.—Ed. Moerike and the Berlin Opera House Orchestra: The Flying Dutchman, Overture, three parts, and Introduction to Act 3, with Sailors' Chorus (Wagner).

The Parlophone set this month struck me as being much better than last month. To take the Wagner first, we have two records from *The Flying Dutchman*. These are distinctly good. I noticed particularly the drum in the Overture which struck me as more accurately representing the tone of the instrument than anything I have heard on the gramophone for a long time. The brass too, is better than last month, although I noticed some uncertainty on the trombones in one place. *The Dutchman* is an early work of Wagner. He conceived the idea of it during a storm at sea, when on his way to England. It has been criticised as being unworthy of the composer of *Tristan* and of possessing too many of the weaknesses of a typical opera of the period. It is true that the *Sailors' Chorus* (which is also well recorded) shows a certain squareness which might bring to one's mind, I think, the work of Meyerbeer and others.

But if we found Meyerbeer's name at the end of this chorus how surprising it would be. And to attribute to him anything of the calibre of the Overture would be of course, ridiculous. A work of the sustained inspiration that we find here can be the product of no other mind than that of Wagner. The motifs heard in the Overture are those of *The Dutchman* (and the angry sea) and the *Sailors' Chorus*, while the more lyrical melody is familiar from *Senta's Ballad*.

The *Lohengrin* Prelude is not only a beautiful piece of music, but an excellent simple study in orchestration. The instruments enter in families, the violins opening by themselves (apart from two chords on the wood-wind in the very opening bars). After a bit they are joined by the whole wood-wind family. Next come the horns and the lower strings together, while at the climax the trumpets and trombones enter with overwhelming effect. After this the instruments are reduced in very much the same manner, the violins being left alone at the end as at the beginning. This last page has been somewhat cut, probably owing to the extreme difficulty of recording effectively the passage for violins by themselves, all very high up. At the same time this passage and the corresponding one at the beginning are far more effective than on the very old H.M.V. record, which is the only other version that I am familiar with. The whole thing is rather too fast; otherwise I like it. It supplies a long-felt need.

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Dr. Weissmann has recorded three simple dances of Mozart, all of them characteristic. The first is perhaps the least exciting of the three, but it is very charming. The second has the genuine Mozartian grace. I like the third best. There is a certain boldness about the opening tune which is nevertheless a courtly boldness of the eighteenth century. It is followed by a suave tune and we come here to some perfectly lovely orchestration. The record contains a curious effect from some percussion instrument which I have not yet certainly identified. The recording is most successful.

Max Bruch's *Kol Nidrei* is an old war-horse, but Marek Weber's orchestra have reached an unusual standard in it. The orchestral writing I find a little stodgy in places (this is Bruch's fault), though the harp effect in Part II. is a happy idea. We are apt to scoff at a work which is familiar, but *Kol Nidrei* has a certain dignity which cannot be denied.

Edith Lorand and the other two members of her trio give us some music of Tchaikovsky which can hardly be said to represent the composer at his best. The only word that I can think of to describe the *Douce Reverie* is innocuous, though the strings have some pleasant examples of imitation. The beginning of the *Mazurka* I thought dull: a better tune appears later, though

the accompaniment to it cannot be called interesting. The playing and recording seemed to me good.

The *Ballet Egyptien* is another old war-horse. It is light music, and some of it is rather empty. But this is not to say that it is devoid of musical interest, and it is certainly effectively written. The playing I thought quite adequate, and the recording good.

I am glad to be introduced to Zita Fumagalli-Riva and Antonio Cortis, whom I do not remember to have heard recorded before. Their rendering of the love-duet from the first act of *Madame Butterfly* strikes me as a fine piece of work. So does the recording. I am not quite sure that I like the *Andrea Chénier* duet. It seems to me to make a lot of fuss without achieving any real dramatic effect, and the orchestration is not very thrilling. But I have no fault to find with the singing, and hope to hear these two artists in the future sing something that I like better.

PERCY PASSAGE.

* * *

[Vocalion records received too late for review this month. The July number will contain an article on the Dance records of the quarter.]

THE JUMBLE SALE.

A column intended for the use of readers who wish to buy, sell, or exchange any Gramophone, Player-Piano, Sound-Boxes, Records, Rolls, or anything else in the world.

1. Advertisements for this column, clearly written on one side of the paper only, must reach THE GRAMOPHONE, 25, Newman Street, W. 1, by the first post on the 13th of each month, and must be marked "JUMBLE."
2. Charge exactly as for Inland Telegrams, viz., 1d. a word with a minimum of one shilling. Stamps or P.O. in payment MUST be sent with the advertisement, and the Sender's full name and address, whether for publication or not.

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THE INDEX & TITLE PAGE

to Vol. I and a **BINDING CASE** in black cloth with gold lettering are now ready. The price is 4/6 post free for Index and Binding Case, or 1/6 for Index alone.

There are also a few of the red spring-back Binding Cases left, which are recommended for the preservation of current issues of THE GRAMOPHONE. Price 3/6, postage 6d.

"GRAMOPHONE NIGHTS," by Compton Mackenzie and Archibald Marshall (5/-) and "GRAMOPHONE TIPS 1924" by Capt. H. T. Barnett (1/-) are also kept in stock for the convenience of readers.

Write, enclosing remittance, to THE MANAGER, THE GRAMOPHONE, 25, Newman Street, London, W.1.

UNIQUE RECORDS—"Mill in the Dale" (tick-tack; singing; whistling) and on the back, "The Forge" (birds, anvil, bells) played by St. Hilda Colliery Band, Crystal Palace Champions three years; Zonophone No. 2057.—Box L, THE GRAMOPHONE, 25, NEWMAN STREET, W.1.

WANTED—Operatic Records, including H.M.V. issue of Wagner's "Ring" excerpts. Must be cheap for cash, or would exchange.—IVE, "WEYBOURNE," CHATHAM ROAD, NORBITON.

CORRESPONDENCE

De Gustibus Non Est Disputandum.

[All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 25, Newman Street, London, W.1. The writer's full name and address must be given. A stamped envelope must be enclosed if an answer or the return of a manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.]

RECORD SPEEDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—The primary consideration in getting the best from a record (assuming you have the best equipment) has always seemed to me to be the speed at which you play it. I'm afraid (from following THE GRAMOPHONE for ten months) that we are prone to doubt the manufacturer's declarations regarding the best machines, sound-boxes, and needles, and yet accept wholeheartedly such statements as "to obtain the best results play all records at the speed of 78 (or 80)."

My doubts of the designated speed being the recording speed, were first aroused by the Hayward-Bourne records of the Franck *Sonata*. It seemed rather slow and lifeless at 78. I was much surprised to find that it must be turned up to 83 to be in pitch, and at 83 you hear a fine rendition as they played it. Another record now aroused my suspicions, an old recording of the *Overture* from *Forza del Destino*, by La Scala Orchestra. It seemed too harsh, too brilliant. I tried it with the score, the pitch was clearly sharp, I began turning it down—76, 74, 72, and finally at 70 did I find the recording speed. At 70 it is a pleasing recording.

Among the records in my library a number of interesting facts were soon discovered. I will mention some of the English records. The Columbia version of *Siegfried Idyll* begins at 79; part 2 should be played at 81; part 3, 81; part 4, 83; otherwise it rather dies out on one. Sir Henry Wood in the *Eroica Symphony* begins at the advertised speed of 80. The second movement, however, starts out at 83, and after a few bars (I believe eight measures) continues at 84, the second side goes back to 82. The third movement plays at 80, the last at 82. That these speeds must be observed for better results, no one can deny. Play the *Marche Funèbre* of the aforementioned symphony at the advertised speed and note how heavily it drags, flattening after the opening measures.

I find that many artists have their own speeds, with many exceptions. Rachmaninoff, for example, uses 75 and 77 in the American records and I believe the English are from the same recordings.

The following is a random list of records with their correct speeds. These speeds were obtained with an ordinary watch, and tested as to pitch with a piano and seem quite accurate.

Coates and Symphony Orchestra: *Three Strauss Tone Poems*, 78; *Der Freischütz Overture*, 78; *Seventh Symphony* (Beethoven), 76. Kreisler and Zimbalist: *Concerto for Two Violins* (Bach), 76. Coates and London S. Orchestra: *Le Poème de l'Extase*, 80; *Scheherazade*, part 2, 82, 80, part 4, 82. Rachmaninoff: *Liebeslied*, 75; *Serenade*, 75; *Polka de W. R.*, 75; *Prelude in G minor*, 77.

Yours faithfully,

K. BRITZIUS.

Minneapolis, Minn.

THE MASTERSINGERS

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—When I read that *The Ring* had been recorded with the words in English, I said to myself "This will be anathema"—I, who used to haunt Wagnerian opera in the good old days in Germany, will I be able to listen calmly to Wagner's music mouthed in the English language? But when I heard the records—Joy! all was beauty. The words were not there; no fly in the ointment. I straight away bought every record I could lay my hands upon, and I can advise all old crusted Wagnerians like myself to buy these records, and those of the Meistersinger with safety.

Congratulations, too, that the tenor is not a throaty English tenor; he sings like a man (only one little "coo" have I been able to detect). Will not "The Voice" give us an entire *Tristan and Isolde*?

Yours truly,

"SUSSEX."

Southsea.

SOME RECENT RE-RECORDINGS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Some of your readers might like to be informed concerning certain re-recordings in the H.M.V. general catalogue. These have been done during the last twelve months; and I need hardly state that the results compared with the old records, are magnificent in every way. I hope H.M.V. will continue to re-record some more of the old titles. The way of spotting a new recording is by the record number pressed on the black surface of the disc. The new recording numbers are very minute, and measure under half an inch in length. In the old recordings, the figures of the numbers are much larger, and consequently the number itself is larger, and measures over an inch in length.

The following are new recordings; there are probably others as well, but I haven't come across them yet.

RED LABEL.—Cortot: *Invitation to the Waltz* (Weber); Kirkby Lunn: *Mon cœur* (Samson and Delilah).

BLACK LABEL.—Albert Hall Orchestra: *Danse Arabe*, *March*, *Valse*, *Casse Noisette*; *L'après midi* (Debussy); *Scheherazade*, Parts 3 and 4; *Cavalleria*, *Intermezzo*; *Funeral March of a Marionette*; *March Militaire* (Schubert); *Shepherd Fennel's Dance*; *Tannhäuser Overture*; *Midsummer Night's Dream*; *Peer Gynt*; *William Tell*, first three parts; *Spring Song*, *Bees' Wedding*. Symphony Orchestra: *Enigma Variations*, variation for cello only.

Yours faithfully,

TERENCE E. GOODBODY.

MUSICAL PROGRESS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—One was very interested in Mr. Lloyd Osbourne's charming palinode on his musical progress, with hectic interludes by his under-neighbour. It would be instructive to trace the musical progress, or otherwise, indicated by the record library of a number of one's friends. My own case is in some respects similar to that of Mr. Lloyd Osbourne, save that I was born with a love of music, unbridled as to taste by musical training, and with no executive ability. Consequently my classical horizon was somewhat circumscribed by the minor Olympians. My first album of records viewed in retrospect now calls forth feelings of amused indulgence. If I remember rightly the *pièce de résistance* was a gem entitled *All aboard for Dixie Land* with *Cheer up, Molly* on the reverse. A very yellow cornet solo from the *Pagliacci* satisfied the wildest cravings of my musical soul, whilst the *Peer Gynt* suite filled me with undefinable contentment of spirit.

Nowadays, however, I find that (without any stupid affectation or highbrowism) only the best orchestral and chamber music records give me any pleasure, save one or two dances and vocal records which I have retained for quasi-sentimental reasons. Brahms, Beethoven, Grainger, Schubert, Elgar and Debussy, not to mention Ravel and Mozart have deposed Monckton, Caryll, Robey and Harry Lauder, and I find that I sleep a happier and a wiser man. In time one finds oneself just as familiar with some of these numbers as one was with the *Country Girl*, Part 1 of, etc.

Yours faithfully,

VERNON A. COLLIER.

London, W. 13.

THE PERIDULCE SOUND-BOX.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—In reference to your remarks in the last number (p. 244) about the Peridulce sound-box. The diaphragm is thin aluminium mechanically stiffened—not mica. My reasons for adopting this diaphragm in place of mica were as follows: (1) Its mass is less and as a consequence it gives greater tone and also responds more perfectly to the tiny sinuosities constituting consonant and tone characteristic sounds. This latter quality is particularly apparent when using a fine needle. (2) It is more flexible in the direction of correct motion, and this again helps tone volume. (3) It is less flexible in directions of incorrect motion, false wave motions are prevented and there is not the unequal reinforcement or acuteness of tone on certain notes that a mica diaphragm generally produces. (4) All diaphragms are exactly alike, none are too thin and none too thick. (5) In use the diaphragm will not laminate round the screw. (6) It is mechanically strong, will stand rough usage and is easy to fit. (7) It is not weather-moody, and may be sent to any climate without fear.

Faithfully yours,

HARRY T. BARNETT.

A BOOK LIST

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—It has occurred to me that perhaps some of your readers would be mildly interested in a few suggestions as to books on music. Therefore I beg to submit the following as a representative list for those who, like myself, are students of the art. I am not an executant—I cannot play a note of any instrument—but I find no difficulty in following any notes contained in these books regarding harmony or counterpoint; and in any case technical references are refreshingly rare in the instances quoted:—

"The Listener's History of Music," Vol. I. (to Beethoven), by Percy A. Scholes.—This is the first of two volumes, the second being in the press. The notes on the early developments of the art are particularly useful and the nutshell biographies of such widely different composers as Palestrina, Haydn, Schubert, Beethoven, etc., admirable.

"The Complete Book of the Great Musicians," by P. A. Scholes.—This is described as a course in appreciation for young readers, but I find it is equally enjoyable for adults. There is a particularly enlightening chapter on the invention of the Nocturne, with a special reference to that brilliant but too little known composer John Field, from whom, it is said, Chopin first gleaned the basic outline of the nocturne and added to Field's grace and beauty that fine poetic feeling which is peculiarly his own.

"The Listener's Guide to Music," by P. A. Scholes.—This, of course, is well known. The glossary I find of especial value, while the chapter on Programme Music is worth the cost of the whole volume.

[All three of these books are published by the Oxford University Press, and the price is very reasonable—not above a few shillings in each case.]

"Studies of Great Composers," by Sir Hubert Parry (Routledge).—Contains some excellently written and thoughtful chapters on such well-known composers as Palestrina, Bach, Schubert, Schumann, etc. The life stories of the great composers are always very fascinating to me, and here you have them vividly told.

"Dictionary of Musical Compositions and Composers," by W. E. Quarry (Routledge).—The value of this work is obvious from the title, and the very generous bibliography contains a veritable mine of information.

"Music Health and Character," by Dr. A. Savill (Lane).—I note you have already referred to this. In my opinion it is one of the outstanding works of its kind and should be on every music-lover's bookshelf.

"Angel's Wings," by Edward Carpenter (Allen and Unwin).—Though primarily a series of essays on Art and its relation to life, there are very thoughtful analyses of Beethoven's piano sonatas and his symphonies, revealing a depth of feeling and understanding which the real Beethoven-worshipper will immediately appreciate. I think this is one of the finest books obtainable in this respect.

"A Musical Pilgrim's Progress," by J. D. M. Rorke (Milford).—This has also received a notice at your hands. It is a precious little volume and well worth studying.

"The Threshold of Music," by Wm. Wallace (Macmillan).—For those who wish to delve deeper into the subject—an enquiry into the development of the musical sense. A somewhat "weighty" book but packed with valuable information.

"Music and Life," by W. J. Turner (Methuen).—Mostly essays reprinted from the *New Statesman*. But I like the author for his strikingly independent views. His chapter on "The Problem of Music" is especially provocative and his division of music-listeners into "five varieties" must surely give some of us furiously to think.

"The Enjoyment of Music," by A. W. Pollitt (Methuen).—A critical analysis of the various "forms" of music. Useful and graphic chapters on the relation of Melody and Harmony, the symphony, the oratorio, the fugue—its form and content, and a pointed note or two on music and culture.

All these books are in handy form and obtainable at a very reasonable figure. Others, more expensive and expansive, on my shelves, are Grove's Dictionary, the Music-Lover's Library, etc., while I have three of the very tastefully got-up "Master Musician" series (Dent), viz., Schubert, Beethoven, and Tchaikovsky.

It seems to me that one can scarcely do too much reading of good books on this subject. Speaking for myself, I find it broadens my musical outlook and helps me to a wonderful extent in my studies of the works of the great composers.

Yours faithfully,

Hounslow.

F. ADDINGTON SYMONDS.

[Lovers of chamber music would be well advised to add Thomas Dunhill's excellent book "Chamber Music: a Treatise for Students" from the Musician's Library (Macmillan), now that the repertoire of recorded chamber music is being so quickly enlarged. It is a delightful review of the subject.—Ed.]

BOOKS ON MUSIC.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—There cannot be many one-volume histories of music in our language, and a translation by Frederick H. Martens of M. Paul Landormy's "A History of Music" (Scribner, 1923) is therefore not at all superfluous. The writing is competent and thorough; if one begins at the beginning one is impressed. But that makes the lack of proportion in M. Landormy's handling of the nineteenth century all the more disappointing. Eighteen pages for Bach and Handel, good as they are, are insufficient when Fauré and Debussy get sixteen.

M. Landormy commences with antiquity and the middle ages, takes us in due order through seventeenth and eighteenth century opéra, and gives us excellent accounts of Rameau, Gluck, the Sonata, the great Germans of the Viennese period, and Verdi. But when we come to a chapter headed "The Reign of Auber and Meyerbeer," we begin to wonder what is happening. Unfortunately, it becomes only too evident that the task of the writer is to glorify French music past, present, and to come. We duly take off our hats to Franck and Debussy, but when it comes to superlatives for Lalo, Saint-Saëns, and Boieldieu, even the translator begins to think there must be something wrong. His attempt to tone down the estimate of Saint-Saëns is, however, too mild.

Later on, Tchaikovsky and Rubinstein are dismissed in a single paragraph, as often in "detestable taste" and Mr. Martens a little nervously, no doubt, hastens to explain that other French critics think the same. Tchaikovsky, it appears, lacks "phonesthetic refinement" and is too fond of "facile successes." Still, he did not write *Samson et Dalila*, the facile success of which fills M. Landormy with national pride.

And what of England? In its proper place justice is done to Purcell, whose *When I am laid in earth* (H.M.V. D. 533) is, as M. Landormy rightly says "an admirable page, sustaining comparison with no matter which among the master works of the great masters." Unfortunately, the space taken up by enthusiasm for Gounod, comparisons of Saint-Saëns with Voltaire and Descartes, and so forth, prevent any further allusion to English music until we come to a cursory glance at present day tendencies.

Chopin we are told had no precursors. But why not tell us how it is we are all wrong in supposing the *Nocturne* to have been foreshadowed by the Irishman, Field?

Mr. Martens has been allowed, rather unwisely, to add a chapter on American music. He mentions the folk tunes of Ecuador, only to tell us that no use seems to have been made of them; pompously drags in that absurd publication *The Etude* and discusses the activities of the clubs which hold debates on musical pedagogy, and of a gentleman "who toys gracefully with jazz-rhythms," and has written something or other about a perambulator. But he is interesting when writing of the negro-spiritual.

The translation is excellent. M. Landormy is rarely rhapsodical to the extent we find in some French critics. What he has to say when he is not awarding the palm to "rejuvenated France" is often fascinating. But it is a book to read rather than to buy, and readers of this paper should wait for the completion of Mr. Scholes' "Listeners' History of Music" before deciding on a reference work. I don't think Mr. Scholes will find Lord Berners more interesting than Elgar, whose position on the Continent, if we may judge by this book, must be that of Mr. Hardy vis-à-vis the Swedish Nobel Prize Committee.

In his preface, M. Landormy tells us that the enumeration of names in the text and index now completes the work to the year 1923. It was, no doubt, difficult to be complete in the year 1923, but an index containing several hundred names including those of Reynaldo Hahn, Ethelbert Nevin, and Thurlieu Lieurance should not omit Nováček, Nicolai, Paradies, Palmgren, Sibelius, Rheinberger, Sullivan, and Sterndale Bennett. And ought it to be too much to expect the inclusion of living Englishmen like Holst, Delius, and Bantock?

Yours faithfully,

H. W. C.

Bristol.

AIRING A GRIEVANCE.

(To the Editor of THE GRAMOPHONE.)

SIR,—Ninety-nine out of a hundred orchestral records are an atrocious row, one knows—one expects nothing else, the recording and reproduction of music being what it is—but one really expects that your reviewer who is presumably a man of discrimination, musicianship and has ears to hear, would not have so lightly passed over what seems to one who knows the work thoroughly, a caricature of *Brigg Fair* of Delius that has recently been issued.

As I have said a critical and keen listener is prepared for disgusting noises when he listens to an orchestral record, but considering to what a pitch the Columbia Co. have brought their recording in that very good *Dance Rhapsody* record (also Delius) one must protest loudly and forcibly when a masterpiece like *Brigg Fair* is subjected to such treatment.

The Gramophone Co. can, and have done, much better than this. Their *Hassan* records are quite acceptable. Why then this dreadful *faux pas* with *Brigg Fair*?

When one hears the gabble about “educational value” concerning orchestral records it is enough to make one shout with laughter, were it not tragic.

In what conceivable sense are the execrable travesties, the hideous masses of inchoate filth that are the vast majority of orchestral records, educational unless the bearers are goaded into smashing them into smithereens? On the contrary far from being “educational” they are thoroughly pernicious. The public with its infallible instinct for pitching on the worst (i.e., the greater portion of it, that has never heard an orchestral concert) will come to believe that the horrid noise they hear from a gramophone horn is, actually the sound made by an orchestra. Thus the gigantic and profitable work of debasing standards and destroying and corrupting taste goes on unchecked. In reading matter we have the gutter-press, in music the gramophone.

It is not correct to say that the *Cuckoo* was one of the first Delius works to be played in this country. This work was first played at a Philharmonic concert in either 1913 or 1914 at which I was present—conducted by Menzelborg, if I remember rightly. Up to that time many works of Delius had been heard in England, largely through the noble efforts of that superb musician, Sir Thomas Beecham.

Apropos “cutting” I know no more senseless nor unnecessary instance than that of the *Dance Rhapsody* to which work I have already referred. This work is on three sides of two records. There is a total of nearly 4 inches width of unoccupied polished surface on the three sides that contain the *Rhapsody*, while if this had not been enough to obviate cuts of considerable size that ruin the form and balance of the work, there is the fourth side (devoted actually to something else) that could have been used. Why too, on occasions not decrease the size of label as H.M.V. did on the Cortôt *Rigoletto* paraphrase record, and obviate the need for the equally damaging disturbing mutilation of *L'après-midi d'un Faune* as done by the latter company, which is quite a passable record otherwise, except for the scratchiness it shares with all records, even the best, and which is unpleasantly noticeable after the wonderful surface of the new Columbias.

Fibre needles, as one of your correspondents rightly remarks, are impossible on a cabinet machine. They not merely diminish volume, but distort, by suppressing the higher harmonics or upper partials which are such an important matter in the determination of tone quality. They have for me the effect of a dog barking with its head in a sack. It may be replied that a dog barking in a sack is less objectionable than one not in a sack. That is very true, but the pale shadow of music that the best gramophone and record produces is far too poor a thing to be still further deteriorated by being passed through a sack.

Yours faithfully,

KAIKHOSRA SORABJI.

STORING AND CATALOGUING A RECORD COLLECTION.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—The cataloguing of a large number of records becomes a problem; one must consider (a) ease in finding them, and (b) convenience in reference for a friend choosing music for playing.

I find the following method quite convenient from both points of view. All records kept in stiff card envelopes, of course, and vertical storing is unavoidable with large numbers. Cabinet with deep drawers (front to back); boxes for 12in or 10in; and shelves

sneaked from the book-case, are all useful. I adopt Mr. Moore Orr's divisions: 1. Orchestral; 2. Instrumental; 3. Vocal; 4. Chamber music and miscellaneous. And I sub-divide as below. Each section is kept by itself and numbered from 1 onwards. Lists are typed on single sheets and clipped in a binder, from which they are easily taken for every addition. This is enough for myself; I can drop on any one record at once. But it is confusing if a friend wants to look for his own choice, or see readily what choice he has from your collection. So I sub-divide thus:—1. Orchestral: Overtures and preludes, symphonies and concerti (e.g., Brandenburg), tone poems and the like; suites and incidental music, marches, dances (classical), miscellaneous. 2. Instrumental: Violin, piano, other instruments. 3. Vocal: Galli-Curci, Caruso, other singers, part-songs and choruses, trios, quartettes, etc. 4. Bands: Popular selections, jazz dances (chosen for scoring, not for noise). 5. Chamber music: Trios, quartettes, quintettes, arranged under head of composers, miscellaneous (recitations, etc.). Of course space must be left under each section to which additions will be made.

Old Hill, Staffs.

ALFRED H. BASSANO.

STORING AND CATALOGUING.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—After trying several methods of storing, including the one recommended in “Gramophone Nights,” I have come to the conclusion that Mr. Moore Orr's is the best. The only difference in our methods here is that I put an initial before the number to indicate the shelf or cupboard it is kept in.

Firstly I have a plain ruled card for each record, marked with the record's number in the top left hand corner; in the case of a double-sided record with a different subject on each side I have two cards marked, say, R13a and R13b respectively. Under the R13 I write the title, under that the composer, and under that the performer. These are filed in rotation. On the back of this card I write or paste the printed words and any particulars of interest in that piece of music.

Now for the card-index file. Firstly under T, I have a card headed Thomas Ambroise, 1811–1896, and under this particulars of

R 13	
Connais tu le pays?	Mignon
Thomas	
Geraldine Farrar.	Violin
	Obligato
	Kreisler

all records I have of his. It will go down as follows, on one line. “Connais tu le pays? Mignon. Farrar and Kreisler. R13.” On the back of this card is a brief life of the composer, mentioning his principal works, etc. Next, under F, you find a card “Farrar, Geraldine,” with the line “Connais tu le pays? Mignon. Thomas. R13,” and on the back a picture of her cut from a monthly H.M.V. list, a brief life, nationality, etc, and anything of interest. If you like to go further you can enter it also under Kreisler. Then I have a card “Mignon,” with the story of the opera. These I have cut out of a little H.M.V. book I bought containing the stories of the operas and on the bottom of the card I write the numbers of the records I have of Mignon.

I find with this system I can turn a record up in a few seconds. Sometimes I cannot remember what it is, but do remember either the composer or the performer.

You have all a composer's records together on the file and all a singer's together. Arranging them in albums together is a very poor system compared with this. Another point. You can put any amount of cards to any name which you have a great many records of. You cannot add pages to your book.

You can give an evening, say, of Wagner's *Valkyrie* music. Turn out the card with the story on, the cards with the words or descriptive matter of each record and the records themselves in a few minutes. I have found the making up of my file a most interesting hobby and instructive also. Every day almost one finds out something for it from a concert programme, a bundle of music at a friends, or in a paper; and look what time and records it saves.

Yours faithfully,
Halstead.

LEWIS J. M. COATES.

[Lack of space prevents the printing of many long and interesting letters on this subject, for which we thank our correspondents. There is only room for this dictum from Mr. Vernon Collier:—“Mr. Moore Orr's system of filing, indexing, and cataloguing seems almost ideal. When, I wonder, does he get time for food and rest?”—ED.]



Gramophone Records (for JUNE.)

TCHAIKOVSKY'S SYMPHONY No. 5, in E Minor (Op. 64)

Symphony Orchestra (Conducted by ALBERT COATES.)

(Complete on six 12-inch double-sided Black Label Records, Nos. D.759-D.764, price 6/6 each.
or £1 19s. the Set).

(A handsome and durable Album is included with each complete set of records)

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| <p>12-inch double-sided Red Label 8/6 ea.</p> <p>AMELITA GALLI-CURCI (Soprano)
(with orchestral accompaniment)</p> <p>D.B. 641 { <i>Son vergin vezzosa investa di sposa</i> ... Bellini
 <i>(Polonaise) ("I Puritani")</i>
 <i>Tutte le feste al tempio ("Rigoletto")</i> ... Verdi</p> <p>EZIO PINZA (Bass)
(with chorus and orchestral accompaniment)</p> <p>D.B. 699 { <i>Dalle Stanza, ove Lucia</i> ... Donizetti
 <i>(Lucia di Lammermoor)</i>
 <i>Il lacerato spirito ("Simon Boccanegra")</i> ... Verdi</p> <p>10-inch double-sided Red Label 8/- ea.</p> <p>FRIEDA HEMPEL (Soprano)
(with pianoforte accompaniment)</p> <p>D.A. 557 { <i>Du meine seele—Widmung</i> ... Schumann
 <i>Op. 25, No. 1</i>
 <i>Schlafe, mein Prinzchen—Wiegenlied</i> Mozart</p> <p>BENIAMINO GIGLI (Tenor)
(with orchestral accompaniment)</p> <p>D.A. 572 { <i>Serenade</i> ... Toselli
 <i>(with Violin, Flute, Mandoline and Guitar acc.)</i>
 <i>Santa Lucia Luntana</i> ... E. A. Mario</p> <p>Fritz Kreisler (Violin)
(with pianoforte accompaniment)</p> <p>D.A. 511 { <i>Melodie, Op. 16, No. 2</i> Paderewski-Kreisler
 <i>Mazurka, Op. 33, No. 2</i> ... Chopin</p> <p>GUILHERMINA SUGGIA (Cello)
(with pianoforte accompaniment)</p> <p>D.A. 570 { <i>Gavotte "Au temps Jadis"</i> ... G. Henschel
 <i>Sérénade Espagnole</i> ... A. Glazounov</p> <p>12-inch double-sided Black Label 6/6 ea.</p> <p>ISOLDE MENGES (Violin)
(with pianoforte accompaniment)</p> <p>D. 861 { <i>Berceuse, Op. 16</i> ... G. Fauré
 <i>Malagueña, Op. 21—Spanish Dance</i> Sarasate</p> <p>ROYAL ALBERT HALL ORCH.
(conducted by SIR LANDON RONALD)</p> <p>D. 852 <i>Egmont—Overture, Parts 1 & 2</i> ... Beethoven</p> <p>MARK HAMBOURG (Pianoforte)</p> <p>D. 859 { <i>"A Midsummer Night's Dream"</i> Mendelssohn
 <i>Wedding March, Parts 1 & 2</i></p> <p>TUDOR DAVIES (Tenor)
(with orchestral accompaniment)</p> <p>D. 860 { <i>O vision entrancing</i> ... A. Goring Thomas
 <i>Bells of Brittany</i> ... L. Phillips</p> | <p>10-inch double-sided Black Label 4/6 ea.</p> <p>CEDRIC SHARPE (Cello)
(with pianoforte accompaniment)</p> <p>E. 342 { <i>"Tales of Hoffman"—Barcarolle</i> ... Offenbach
 <i>Chant du Ménestrel</i> ... Glazounov</p> <p>HARRY DEARTH (Bass)
(with pianoforte accompaniment)</p> <p>E. 343 { <i>When you are away</i> ... Sanderson
 <i>At Grendon Fair</i> ... P. Marie</p> <p>PHYLLIS LETT (Contralto)
(with pianoforte and organ accompaniment)</p> <p>E. 345 { <i>My Prayer</i> ... W. H. Squire
 <i>(with organ accompaniment)</i>
 <i>Caro Mio Ben</i> ... Giordani</p> <p>GRESHAM SINGERS (Male Quartet)
(Unaccompanied)</p> <p>E. 344 { <i>Sleep, gentle lady</i> ... H. R. Bishop
 <i>Foresters Sound the cheerful horn</i> H. R. Bishop</p> <p>12-inch double-sided Plum Label, 4/6 ea.</p> <p>COLDSTREAM GUARDS BAND
(conducted by Lieut. R. G. EVANS)</p> <p>C. 1147 { <i>"The Shoe"—Ballet Music, Part 1</i> J. Ansell
 " " " " " " Part 2 " " "</p> <p>STANLEY HOLLOWAY AND GILBERT CHILDS</p> <p>C. 1146 { <i>Alouette ("The Co-Optimists")</i> ... E. Melvin
 STANLEY HOLLOWAY
 <i>(with pianoforte accompaniment)</i> [Charles
 <i>Cloze Props ("The Co-Optimists")</i> Wolseley</p> <p>10-inch double-sided Plum Label 3/- ea.</p> <p>DE GROOT & THE PICCADILLY ORCH.</p> <p>B. 1798 { <i>A kiss in the dark</i> ... Victor Herbert
 <i>When Frances Dances</i> ... Verral</p> <p>PETER DAWSON (Bass-Baritone)
(with orchestral accompaniment)</p> <p>B. 1799 { <i>Port of many ships ("Salt Water Ballads")</i>
 <i>Cape Horn Gospel</i> " " " " F. Keel</p> <p>SYDNEY COLTHAM (Tenor)
(with pianoforte accompaniment)</p> <p>B. 1800 { <i>For ever and for ever</i> ... Testi
 <i>House of heart's delight</i> ... M. Nightingale</p> |
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NEW RECORDS

(Zonophone Supplement No. 4, May-June 1924)

12-inch Double-sided 4/-

ROYAL, CREMONA ORCHESTRA.

A282 In the Cloisters (with Chorus) Mademoiselle Pom-Pom

CECIL, SHERWOOD, Tenor, with Orchestra.

A283 { Full soon from woe a sure relief (Fra Poco a me ricovero) "Lucia di Lammermoor."
 { With Fancy's Eye (Chiudo gli occhi), "Manon."

10-inch Double-sided 2/6

HORWICH R.M.I. BAND.

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FRANK WEBSTER, Tenor, with Orchestra.

2429 A frivolous ballad When all the world is young

LEONARD HUBBARD, Baritone, with Orchestra.

2430 When it's Night-time in Italy Why worry Blues

2431 Gigolette Down on the Farm

MAX DAREWSKI, Piano Solo.

2432 Dizzy Fingers A kiss in the dark—Waltz

DORIAN SINGERS, with Flute and Piano.

2433 Dreamy Melody

DORIAN SINGERS, with Celeste and Flute.

2434 Carolina Lullaby

MELVILLE GIDEON, Tenor.

2434 Spare a little love Golfing Love

THE "METRO-GNOMES" DANCE ORCHESTRA.

2435 Sleepy Seas—Waltz Down Wagga Way—Fox-Trot

ORIGINAL CAPITOL ORCHESTRA.

2436 Gigolette—Fox-Trot Mamma loves Papa—Fox-Trot

2437 When it's Night-time in Italy—Fox-Trot ... There's a Bungalow that's waiting—Fox-Trot

NEW ORLEANS TRIO.

2438 I've got another Sweetheart—Fox Trot ... When will the sun shine for me—Fox Trot.

2439 Just keep on dancing—Fox Trot Dead Broke—Fox Trot.

ZONOPHONE

Records

MISCELLANEOUS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Since I became a reader of your esteemed magazine I have found many items of great value and interest to me in its pages, not least among them being the remarks from your correspondents. In turn, I should like to offer a few comments that may find an echo in other music lovers' ears. First, then, experience teaches us that, as in food, we do not all favour the same things in music. In my opinion the Editor of THE GRAMOPHONE has endeavoured to present the contributions of himself and his staff in a clear, interesting, and cordial manner, and when my fellow-readers find occasion to disagree with items in the paper, as they must do sometimes, let it be done in the same cordial and intentionally inoffensive manner as the subject was opened with. What gain in music if it does not get the finer chords to respond?

Next, if you are only able to afford a small collection of records, get good ones of standard works, and build up on those lines. Leave popular records of the latest songs alone, or your interest will soon fade with the life of the song. For a large collection, the greatest interest can be made by arranging (and purchasing) the records in the form of programmes. Imagine the zest you will obtain in amassing a two-hour programme such as "Music of all Nations," in which vocal, instrumental, and orchestral pieces are well balanced. Such a task can be made most pleasing and informative. Other programmes may be "Works of Famous Composers" or "Gems from Opera."

I like to know as much as possible about the artists on records and hope that soon our editor will be able to include at least once monthly the portrait of a celebrated musician. Having seen the features of Thos. A. Edison and Marek Weber in THE GRAMOPHONE, why not British National Opera artists, and our international friends of the melodious disc?

The best record I know is *Largo al Factotum*, by Titta Ruffo (H.M.V.), which I can vouch for as a marvellous reproduction of the real voice. The *Largo* by Stracciari (Columbia) is splendid, and I can only justify my choice by the opinion that Stracciari acts the part of Figaro magnificently, whilst Ruffo is "Figaro himself."

Other good records are *Marche Militaire* (R.A.H. Orchestra) (H.M.V.), a fine opening to a programme; *Death and the Maidens* (Lener Quartet) (Col.); *Traümerei* (Elman) (H.M.V.); *Lo! here the Gentle Lark* (Galli-Curci); *Entry of the Gods* (H.M.V.); *O Isis* (Radford, Zono, celebrity); *The Two Grenadiers* (Bohnen, Brunswick), a very dramatic record; *Serenade* (Bracco), Caruso (H.M.V.); *Ch'ella mi creda libero lontano* (De Muro, H.M.V.); *A la luz de la luna* (Caruso and De Gogorza, H.M.V.); but beware of "scratch" when buying this last.

May I ask for the words of *Pauvre Martyr* (Paladilhe), please.

Yours faithfully,

STANLEY BRASHER.

BAND RECORDS.

(To the Editor of THE GRAMOPHONE.)

SIR,—I notice in the January issue you refer on page 150 to H.M.V. C.1128, a rendering of *Oliver Cromwell* by Coldstream Guards Band.

You follow this up by remarking you were glad you were not at the Crystal Palace. I may say I have not heard the record in question, neither is it quite clear whether you are criticising the band, the rendering, the recording, the composition, or the Crystal Palace. But may I point out that the piece, as played at the Palace, was written for brass and not military band, and also as a special test piece, which purpose it not only fulfilled admirably, but is, as surely you will admit, good music. I would therefore suggest that before you criticise you hear the new Zonophone record of the same piece, as rendered by St. Hilda Colliery. This record unfortunately omits the fugue—quite one of the best numbers—but this is included on the Regal record by Luton Red Cross. I cannot bring myself to believe that you would presume to criticise, say, the Mendelssohn *Violin Concerto* as played on a flute, which appears to me to be much on a par with what you are doing here, that is if you are referring to the composition—*qua such*—and I would further point out that the solo brass instrument players in our super crack military bands, with very few exceptions, would be completely floored on being confronted with the parts which any of these contesting brass bandsmen are playing daily, what with the constantly recurring and long drawn out top C's and incredible running passages, which latter would give the wood wind of a military band all they wanted to do, let alone the brass.

I hold no brief for brass bands, having been a 'cello player for 25 years, but there is an unworthy tendency on the part of music lovers to sneer at the North Country brass band, such an attitude almost invariably springing from a complete lack of knowledge, and it will be found a real education to obtain and study the full score of, say, *Freedom*, Brass Band Symphony, by Hubert Bath (done on Zono. 2262, mentioned by H. T. B., page 158), the best brass band record yet produced and far better than *Liberty*.

Yours faithfully,

H. GORDON TIDEY.

WHERE THE GRAMOPHONE FAILS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Are the companies who manufacture records considering what can be done to alter the present system with its time limit of four minutes if tone quality is to be maintained? Apparently their attitude is something like this: "Our sales are increasing, which shows that the public are satisfied; why then, should we incur the expense of instituting a new system of recording?" But surely it is a great mistake to assume that the public are satisfied; they buy the short records because they realise that the best artistes and adequate recording are essential. But no true lover of music is satisfied with a system which involves irritating breaks in the middle of a movement, and where a lengthy work is concerned means a choice between frequent cuts or a rendering split up into eight or more parts, some of which have to be noticeably short if any consideration is to be given to artistic effect as regards the divisions. Or take the case of grand opera records: this is an example of what often occurs: *Salce* (*The Willow Song*) from *Othello*, as sung by Carrie Tubb at concerts, lasts for quite ten minutes; on her record of it there are three big cuts, most of it beautiful music, and the length is thus reduced to four minutes. This must entail much alteration of band parts and special rehearsals for the singer, and the result is a record that is most annoying to a listener who knows what the song should be.

Under present conditions, the advent of music by wireless should not affect the sale of records to any great extent. The quality of broadcasted music varies very much according to atmospheric conditions. But when this objection has been removed—and this may happen in the near future—the gramophone will have a very powerful rival. Wireless owners will multiply until it will pay to broadcast plenty of good music by first-rate performers. When the science has developed, frequent adjustments to the apparatus will not be necessary, and we shall be able to listen to a complete symphony, a concerto or a long scene of opera without getting up from our easy chairs. When that day comes, if our record makers are still clinging to a four-minute system, the gramophone industry, as regards serious music, will be in a bad way.

The problem of longer records is not an insurmountable one; there are to-day the World Records which play for fifteen or twenty minutes each by means of a "Controller" worked from the turn-table. But it is the highest class of music which calls for longer records, and it takes the skill born of long experience to make satisfactory records of such music. Why cannot the principal recording companies make an arrangement to use this system under licence from the World Record Co.? Surely the immense benefit to the industry in the future is worth some sacrifice of their pride. If they did this and announced that all the longer pieces of music would be recorded in future by this method, those who want the good music would invest in a "Controller," and, of course, the new instruments would be fitted with a motor playing both the long and short records.

One thing is certain, before the gramophone can take its rightful place as an adequate reproducer of every class of music, the present system of scrappy records will have to be superseded.

Yours faithfully,

Derby.

E. DOUGLAS MARSDEN.

STEINWAY HALL

SATURDAY EVENING, JUNE 14th.

Tests of Various Machines advertised
in *The Gramophone*.

Write to 25, Newman Street, W.1, for a Ticket of Admission (free).

NOTES AND QUERIES

[Each comment, question, or answer should be written clearly on a separate slip of paper and addressed to THE GRAMOPHONE, 25, Newman Street, W. 1, as early as possible in the month. Full name and address must in all cases be given, for reference.]

(74) **Organ Records.**—Now that sound is being amplified in a marvellous manner there is no excuse for recording companies not making loud organ and loud choir records. It seems to me possible for them to make records so deeply engraven that wooden needles *only* are necessary to give a good volume of music without hiss or scratch. I hope the day is passed for songs to be recorded with a faint tinkle as a piano accompaniment.—A. C. G., S.E.4.

(75) **The Cliftohone.**—Have your readers any experience of this gramophone as regards variation of performance owing to atmospheric conditions? Cliftohone soft needles have proved excellent as regards wear of records and scratch.—Miss C. C. F., Penzance.

(76) **Sound-boxes.**—I have a H.M.V. gramophone, No. 125, fitted with a No. 2 sound-box. Do you recommend purchase of another sound-box—if so, which?—W. F. S., Haifa, Palestine.

(77) **Glass Diaphragms.**—From whom may I obtain glass suitable for diaphragms for experimental purposes?—Miss C. C. F., Penzance.

(78) **Sympathetic Chromic Needles.**—I have some of the best records and am rather hesitating whether they are likely to be injured by using these needles, each needle for forty records. I have just tried them and am very pleased with the results, but would not use them if they are likely to injure the records.—H. H. S., Chatham.

(79) How many times may a tungstyle needle be employed without injury to a record?—W. F. S., Haifa, Palestine.

(80) Which is the best kind of needle to employ for (a) songs, (b) orchestral pieces, (c) violin solos and chamber music?—W. F. S., Haifa, Palestine.

(81) **World Records.**—Could you inform me where these are obtainable and if they are playable on an ordinary gramophone?—W. F. S., Haifa, Palestine.

[The World Record Co., Piccadilly Arcade, London, W. 1. With the "controller," price 19s. 6d., they can be played on nearly all machines.—Ed.]

(82) **Cheap Records.**—I highly recommend two Regal records of "The Viking," a tone picture for a brass band by J. Weston Nicholls. It is in four parts and illustrates the beauties of harmonious brass. I agree with H. T. B. that the Columbia record of the Bach "Toccata and Fugue" is the best record of the organ. Try it with a fibre needle and play it at a distance. You will be astounded at the realism.—W. K., Belfast.

(83) **A Conundrum.**—Some years ago I attended a promenade concert at Covent Garden and heard a piece played in which each performer was provided with a short piece of candle burning on his music stool. Half way through the piece each performer blew out his candle, rose and left the platform, till only the conductor was left. Can you enlighten me as to the name and story of this piece?—L. V. le R., Jersey.

[Probably the Haydn "Symphony" composed as a joke and as a hint to Prince Nicholas Esterházy that his musicians needed a holiday.—Ed.]

(84) **Records Wanted.**—A list of good vocal records in English: six soprano, six contralto, six tenor and six bass records, and one or two duets—Columbia.—J. E. B., N.7.

(85) **Records Wanted.**—Publisher's name required of Brahms' "Waltz, Op. 39, No. 15," as played by Kreisler, and Beethoven's "Turkish March" and "Chorus of Dervishes," played by Heifetz. T.D., Barry.

[H.M.V. D.A. 282 and H.M.V. D.A. 242.—Ed.]

(86) **Best Records Wanted.**—Which are the best records of Bori, De Gogorza and Tetrizzini? And which of "Si, mi chiamano Mimi" and "Il Prologo" (Pagliacci)?—A. J. R., Leyton.

(87) What is the *best* record of Handel's "Largo"?—H. H. S., Chatham.

(88) What are the best string quartet records?—H. H. S., Chatham.

(89) What is the best Carmen "Flower Song"? I do not like my Martinelli.—H. E. A., Great Bardfield.

(90) **Ulysses Lappas.**—I have heard Lappas and I wonder how he has managed to appear on light blue labels. Columbia have, in their popular series, a "Flower Song" by McCormack incomparably finer than this by Lappas. He seems to me to sing with obvious and sustained effort, and his quality of voice is far inferior to that of either Bonci or Zenatello, beside whom he is placed in the catalogue.—G. R., Wood Green.

(91) I have read your articles in your paper regarding Lappas records and think that you are very unfair towards him. . . . Lappas makes the finest record of Pagliacci, "On with the Mottley," and yet you disagreed.—M. B. M.

(92) **Zenatello.**—I have purchased Bronskaja's "Caro Nome" on your recommendation and consider it the very finest soprano record I have heard. In return . . . have you heard any of Zenatello's wonderful records? They are all perfectly recorded, including his brace of duets with Destinn. His voice is beautiful and thrilling, and in my opinion is equalled only by Caruso.

(93) How is it that we do not hear more of Zenatello in "Best Records" or Societies' reports? I think the clarity and music of his voice are unsurpassed by any living tenor I have heard. The only time I have seen him mentioned was in the duets with Destinn. Even then the recording was condemned—a most curious and unaccountable criticism. These two duets are one of my favourite records—the delicate choral crescendo at the beginning of the "Miserere" is very fine.—G. R. (Wood Green).

(94) **Three Wants.**—(1) We want the catalogues arranged under the heading of composers, not of virtuosi. The latter arrangement is barbarous and reeks of the "ballad concert." (2) We want more; many more, quartets and trios *in extenso*, like the recently published Columbia set of records of the Mozart C major quartet. To take isolated movements out of a piece of chamber music invites the just contempt of civilised nations. (3) We want several hundred records of Schubert, Schumann, Beethoven and Brahms songs, *sung in German by male voices*.—M. S. A., Charmouth.

(95) **Plunket Greene.**—If you ever hear of anyone having the undermentioned records for disposal please let me know. "Eva Toole" and "Trottin' to the Fair," "The Donovans," "Little Mary Cassidy," and "The Gentle Maiden," sung by Plunket Greene; "Non più andrai" (Figaro), sung by Santley; "O Majali" and "Serenade de Zanetto," sung by Calvé; "Opening Scene" (Rheingold), sung by Van Rooy; and "Caprice Jota," played by Sarasate. These are all old gramophone and typewriter (H.M.V.) records which I want very much.—R. E. G., S.W. 1.

(96) **Beethoven Songs.**—Have Beethoven's "L'Adieu" and "Für Elise" ever been recorded?—A. C. G., Raynes Park.

(97) **Gange and Davey.**—Where are Fraser Gange and Murray Davey? Are they likely to record again?—S. O. H., Ceylon.

(98) **Gervase Elwes.**—Why is it that the Sympathetic Chromic needle will not do justice to the records of Gervase Elwes? I find there is nothing to touch fibre for his voice. Even fibre needles on the "Cuckoo Song" (Col. L 1074) chatter badly in certain parts. Have your readers any useful experience in improving this record?—A. A. D., Iver.

(99) **Dan Leno.**—I wish to obtain some discs of the late Dan Leno, but with the exception of two in the H.M.V. catalogue which I have they do not appear to be in the various makers' catalogues, although several more were at one time published.—F. R. S., Isleworth.

(100) **Fioco.**—Can you tell me anything about the composer Fioco or Fiocco? I have two delightful compositions by him on two cheap super-records—Columbia 3149 (James Levey) and Aco 15390 (Squire Celeste Octette). Are there any more records of his compositions?—J. C. W. C., Tulse Hill.

(101) **Sigurd Jorsalfar.** (Grieg).—Has any gramophone company issued a record or records of the Sigurd Jorsalfar suite, Overture ("In the King's Hall") Intermezzo ("Borghild's Dream") and "Triumphal March"? I heard it broadcasted from 2LO by an augmented orchestra on Jan. 14th, and in my opinion it has been kept too long in the apparent background.—P. H. H., Battersea.

(It is available on piano rolls, not on gramophone records yet. This note is a capital instance of the interaction of wireless and gramophony.—Ed.)

(102) **Piano Records.**—May I enquire of your readers the twelve best pianoforte records? Replies to this query will enable myself and others to select when purchasing new records. H.M.V. E 13 "Etude in A major" played by Mark Hambourg—I consider to be a triumph of recording, although made some years ago.—B. C. B., Southampton.

(103) **Operatic Records.**—Could any of your readers recommend me fairly cheap records of operatic numbers with a bit of "go" in them? My friends like the "Toreador's Song" from Carmen and "Largo al factotum" (which fortunately are available in the H.M.V. plum family) and "Take a pair of sparkling eyes" (Gondoliers), but have little patience with Galli-Curci's "Ah! fors è lui" because she "dawdles" too much, and often in disgusted tones urge her to "get a move on."—A. D. T., Denbigh.

(104) **Wrong Title.**—Some time ago I purchased a Zonophone record GO 32 which was labelled "Blow, blow, thou Winter Wind" and "Cavatina, La Juive," sung by Robert Radford. I found, however, that one side contains a Scotch song about Maggie Mackenzie, and the other a sacred song "O faithless men, your earthly ringing." Can your readers throw any light on this?—H. A. B., Scarborough.

(105) **Complete Operas.**—I would like to mention the very fine series of complete operas in the H.M.V. Italian list available in Great Britain through any H.M.V. dealer. I am the proud possessor of the fifteen double-sided records comprising "La Bohème," and have intimate acquaintance with the twenty records of "Aida," and can say that these two operas . . . in my opinion constitute a triumph of recording. I am told that the remaining operas in the series are equally fine.—N. C. W., Dublin.

(Thank you for reminding us of this series. Shall we be able to enjoy Boito's "Nerone" in it one of these days? There are rumours.—Ed.)

(106) **The Best Record.**—May I suggest that your readers be invited to give details of the one best record in their knowledge? If more are given the net would soon be full of small fry that have no exceptional appeal. Personally my best would be the Caruso "Elégie" (Massenet) with Elman accompanying.—H. W., West Hill, N. 6.

(107) **Larger Records.**—Since a 12-inch record holds more than a 10-inch, would not a 14-inch be better still? I do not see that there should be any technical objection to this; most turn-tables would take the larger size.—E. W. W., London, E. 3.

(108) **Good Records.**—Herewith a list of twelve good records from the Edison Re-Creation catalogue: 82229, "Non mi dir" (Frieda Hempel), 82251, "Nemico della patria" (Mario Laurenti), 82077, "Depuis le jour" (Anna Case), 50998, "Serenade" (Ernst Couturier), 80276, "When the roll is called up yonder" (Young and Wheeler and quartet—the latter splendid), 80192 "It is enough" (Frederick Martin) and "If with all your hearts" (Reed Miller), 80133 "Macushla" (Emory B. Randolph), 82096 "Habanera" (Margaret Keyes) and "All hail thou dwelling" (Paul Althouse), 82296 "Lane to Ballybree" (Arthur Middleton) and 50980 "Valse Arabesque" (Andre Benoist).—W. J. W. H., Manchester.

(109) **Opus Number.**—What is the Opus Number of Cpl. L 1213, Chopin's "Polonaise in A flat," played by Adela Verne?—S. O. H., Ceylon.

(110) **A New Art.**—Have you come across anyone who, using only the lips and the throat, can produce *two* different sounds simultaneously? In other words, can whistle the air and hum the bass or the tenor at the same time? There are limitations to this method of music production, of course, in that, while the whistle is fairly flexible, the hum prefers to dwell on crotchets and long sustained minims, but the harmony is irreproachable. I have tested it against the piano and the gramophone.—J. K. R., Somerton.

(Yes, I seem to remember a man who used to do this at Oxford "smokers" in 1904 or 1905. But I don't remember enjoying it much.—Ed.)

(111) **Il Bacio.**—In reply to J. C. (S.W. 12) on p. xxxii. of last number: The music and English and Italian words are in "World's Favourite Songs," Part 16 under the title "The Dream of Home."—A. G. G., Raynes Park.

(112) **Lenthall Sound-box.**—Can any reader give information as to the most suitable machine (up to about £15) for use with Lenthall sound-box? Are the new Columbia table grands satisfactory with Lenthall sound-box?—S. H. H., Liverpool.

(113) **The Cliftophone.**—I have played some 300 records on my new Cliftophone, model No. 3, and not once have I noticed a "blast" or a "rattle." Among these were some I had shelved because they always blasted badly. The tone and volume of the machine are excellent. In my opinion the Cliftophone is a great improvement on all the machines that I have heard.—H. G. R., Brentwood.

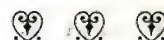
(114) **Fibre Needles.**—I tried the scheme of hardening wood or fibre needles quoted in a letter in the current number of THE GRAMOPHONE. I hadn't much faith, but to my surprise it was a huge success and I have treated all my fibre needles in the same way. I ran fifteen sides of 10-inch records before the point of the needle gave way.—E. L., Worktop.

(115) **Regarding Sound-Boxes.**—Surely the reproducing sound-box should be the same as the recording sound-box—of similar construction? All that can be recorded is what the recording sound-box chooses to record. Does it not follow that to reproduce the music exactly as it was originally produced one should use an identically similar sound-box? It would be interesting to know the construction of the recording sound-boxes.—G. H. B., Melksham.

(116) **Name of Song Wanted.**—Can you tell me the name of a song with the words "When the evening sun is low" recurring at the end of each verse, or of the first verse? It is quite a well-known song—bass, I think. Can you also tell me the best gramophone record of it?—W. F. S., Haifa, Palestine.

(117) **Best Records Wanted.**—In English preferably. "Toreador's Song" (Carmen), "Prologue" (Pagliacci), "Even Bravest Hearts" (Faust), "Eri tu" (Ballo in Maschera), "Largo al factotum" (Rossini), "Death of Valentine" (Faust), "Vision fugitive" (Massenet), "Star of Eve" (Wagner), "Erl King" (Schubert), "Why do the Nations" (Handel), "It is enough" and "Is not His word" (Mendelssohn).—H. C., Aston.

(118) **Another Phonatic.**—Last evening I was giving a selection of records, including some very fine orchestral numbers. Being, however, a devil for realism, I very much missed not being able to open the concert by a record of the full orchestra "tuning up"—often, to my mind, one of the most interesting events of the concert programme. Could anything be done? Why not a record of "tuning up" on one side and a short overture on the other?—V. N. C., W. 13.



ANSWERS

(28) **A Correction.**—Please correct my list of pieces suitable for recording purposes. For "Covelli, Sonata in E minor" read "Corelli," and for "Brahms, Quartet in D, Op. 76, No. 5" read "Haydn, Quartet, etc." May I suggest further "Ich grolle nicht" (Schumann).—S. D. I., Birmingham.

(19) The best vocal record in my estimation of the "Miserere" is H.M.V. D 318. Here the "Miserere" is sung as a unity, not merely as a duet with accompaniment. The best instrumental record of the "Miserere" is Zonophone A 124 by the band of the Royal Irish Fusiliers. Though now old it has not been surpassed.

(22) A very fine violin record of Raff's "Cavatina" is Regal G 6221, Stroud Haxton.

(30) Columbia Record D 5521 gives the Brindisi from "La Traviata" at 3s. 6d., but it is not so good as H.M.V. Caruso and Alma Gluck.

(48) "Lohengrin" Prelude to Act 1 by the La Scala Symphony Orchestra, H.M.V. C 430 was the best record I have heard of this item, but it was excluded from the H.M.V. repertoire two years ago. The Gramophone Company surely made a mistake in cancelling this record, with the "Faust Prelude" on the other side. It was a splendid work. I agree with your correspondent "H.T.D., Sheffield" in not liking Frank Mullings in "Lohengrin's Farewell." He sings it too much in his Otello style, and it is consequently not Wagnerian; for Wagner never attained to the tense dramatic style of late Verdi. I should be glad to hear of a really Wagnerian "Lohengrin's Farewell."—ORPHEUS.

Gramophone Societies' Reports

THE activities of the various Societies are beginning to dwindle, and already some of them are announcing their last meetings before the summer silence. That this has been a successful season can hardly be doubted, if the reports published in these columns are passed in review; and it is becoming more and more obvious to most of us that the enjoyment of *all* the really good new records issued from month to month can only be secured by some form of social co-operation. For this reason many new Societies have come into being lately—the Stoke-on-Trent Gramophone Society is the most recent that I have heard of—and in all large centres of population it is easy enough to collect sufficient members to make the meetings, and often a lending library as well, genuine successes. Whether any federation of the London Societies is practicable remains to be seen; but if a complete outsider may hazard an opinion I should say that there are too many senior officials in existence already to make such a movement easy. Too many brigadiers would find themselves commanding companies.

The only other point which strikes me in a general survey is that in most Societies' programmes there is inclined to be a lack of light and shade in their composition. Some of the programmes contain a long string of master-pieces which in the aggregate would bore Culture herself; and many people seem to think that there is no reputable light music except Gilbert and Sullivan Operas. It is the "all good varieties" programme which holds a Society together.—PEPPERING.

CITY OF YORK GRAMOPHONE SOCIETY.—There can be no doubt as to the popularity of the gramophone. It gains more admirers every day and on every hand. Mr. Compton Mackenzie has done us all a great service, but the greatest stimulus the gramophone trade has received for many a year has come from a very unexpected quarter, from a quarter where only an intense rivalry was to be expected. Wireless has taken a great hold on the imagination of everyone and thousands, and ten thousands of people are having wireless sets installed in their dwellings.

Thus we see a renewed interest in the gramophone; nearly every dealer has record profits to show, all over the country new shops are opening out and, most important of all, fresh Gramophone Societies are springing into being. York is a case in point, and our Society has a great future in store for it. Far from taking interest away from the gramophone, wireless is showing how very necessary the gramophone is to all who are interested in music. I think this extract taken from the *Spectator* of April 5th is very typical of the feeling existing to-day in musical circles with regard to wireless in its relationship to the gramophone: "Judged by ordinary musical standards, broadcasting is a very poor substitute for the actual concert. It is a counterpart in music to a cheap reproduction of a painting, and like the reproduction it has the undeniable advantage of circulating far and more widely than the original. . . . but although broadcasting offers a continual change of programme, it has not yet displaced its rival the gramophone as the supreme medium for reproducing music. If wireless has shown amazing precocity in the few years of its existence, the gramophone has made a correspondingly rapid development. As yet the gramophone is far ahead, and it has many obvious advantages for the musician."

Our recital on March 20th was a great event. You speak favourably of the Edison Re-Creation Gramophone and after having heard it I can heartily endorse all your remarks. The only serious objection I have is to the abominable surface noise, the equal of which I have not heard on many a record of ten years' hard usage. The sound does not penetrate far, but if one is near the machine the noise is very annoying, to say the least. The programme was rather commonplace, but it served to demonstrate the machine. The piano tone is the best I have heard and the voice also reproduces very finely. The Gregorian Choir, if not very loud, at least did not trouble the sound-box. The cornet recorded very faithfully, and indeed with the exception of one orchestral record I can safely say I have not heard an equal to this machine for fidelity of tone. Mr. Hainsworth, who gave us a start off about six months ago, we have again to thank for a very successful evening.

I await with great eagerness your review of this machine in THE GRAMOPHONE, for on first hearing it seemed to be exceptional. —C. S. K. LEONARD, *Hon. Recording Secretary*.

THE EAST LONDON GRAMOPHONE SOCIETY.—The sixth annual general meeting of the above Society was held at Headquarters, Langthorne Restaurant, 15, Broadway, Stratford, on Saturday, April 26th, 1924, with Mr. H. F. V. Little, B.Sc., A.R.C.S., in the chair.

The balance sheet was presented which showed the Society to be in a satisfactory position from the financial aspect.

The hon. sec. gave a concise account of the past year's activities, in which he stated that he had endeavoured to give the members a variety of programmes, which had included two lecture demonstrations—one from the Gramophone Company, and the other from the Columbia Company. The Lenthal Sound-box, the B.R.O.S. sound-box, the Tremusa sound-box, A.C.O. records, Imperial records, Xylopin wood needles, Cliftophone machine with Brunswick records, the Bestone machine, and last, but not least, and which is perhaps an original innovation amongst Gramophone Societies, an annual dinner. He went on to say that many new members had joined the Society but many more were wanted, and suggested that two meetings a month might be arranged during the winter months.

Mr. C. W. Palmer was again elected president, Mr. H. F. V. Little, chairman, Mr. W. J. Worley, hon. sec., Mr. W. Pritlove, hon. financial sec., and the writer was appointed recording sec.

Preceding the more serious business, which is always associated with annual general meetings, the chairman and hon. sec. arranged a musical programme, which included some recent H.M.V., Columbia and Parlophone double-sided celebrity records. Had it been possible to have produced the Parlophone record of *Senta's Ballad* sung by Emmy Heckmann-Bettendorf on the Columbia wax, a better singer or chorus could not be desired. The Columbia records were very prominent by the absence of surface noise, whilst the H.M.V. records were greatly enjoyed.

Full particulars of the Society can be obtained from the hon. sec. Mr. W. J. Worley, 209, Masterman Road, East Ham, and visitors and prospective members are always welcomed to the meetings.—(Miss) D. W. Mills, *Hon. Recording Sec.*

LEEDS GRAMOPHONE SOCIETY.—On April 15th the Leeds Society spent a very enjoyable evening, being entertained by the Bradford Gramophone Society, who gave a rendering of some twenty or thirty records including eighteen selections of the opera *Patience*. Among these were some very fine ones, especially *Soldiers of the Queen* sung by Peter Dawson and *I hear the Soft Note* by Nellie Walker, F. Ranalow, Violet Essex and George Baker. Mr. Hainsworth, the hon. sec. of the Leeds Society, was in the chair owing to the absence of Mr. T. W. Stamford of Bradford. One of the records on the programme not being available, the chairman with his never-failing promptitude filled in the time by relating to the audience an amusing story of Sullivan. There was a splendid attendance including a contingent of visitors from Bradford. This interchange of courtesies between the Societies is a very pleasant development and is worth some encouragement.

A vote of thanks to the Bradford Society by our vice-president, Mr. Wilby, suitably responded to by the hon. sec. of the Bradford Society, Mr. M. Gledstone, terminated a memorable evening.—Winifred E. Moulson, 13, Bishopgate Street, Leeds.

STOKE-ON-TRENT GRAMOPHONE AND RECORDED MUSIC SOCIETY.—This newly formed Society held its usual fortnightly meeting in the Town Hall, Finton, on Tuesday evening, April 1st.

As at the present we do not boast an instrument of our own, we rely on members to supply an evening's entertainment, which on this occasion was supplied by Mr. W. H. Myatt, on a fine model of a home-made cabinet grand, which in some respects certainly vied with some professionally made instruments.

An excellent attendance of members and friends listened to a varied and artistic selection of records, the following being the programme: Selection: *Gondoliers*, Black Diamonds Band. Tenor Solo: *Ave Maria*, McCormack Trio. *Phantasiestücke (Finale)* A. Catterall, violin, W. H. Squire, 'cello, W. Murdoch, piano. Song: *Arise ye Subterranean Winds*, Norman Allin. Orchestral: *Rondino* for wind instruments, Queen's Hall Orchestra. Song: *In the Chimney Corner*, Clara Butt. 'Cello Solo: *Andante Religioso*, W. H. Squire, piano and organ. Song: *Only You*, Sydney Coltham. Humorous: *Learning the Bassoon*, Pinrose and Whitlock. Duet: *Oh Maritana*, Rosina Buckman and Walter

Hydo. Piano and Orchestra: *Hungarian Fantasia*, Arthur de Greef and Albert Hall Orchestra. Selection: *The Sorcerer*, H.M. Grenadiers' Band. Duet: *Dite alla giovine*, De Luca and Galli-Curci. Violin Solo: *Capriccio Valse*, Bronislaw Huberman. Tenor Solo: *O Souverain! O Juge! O Pere!* Caruso. Quartet: *Andante con moto*, the Lener Quartet. Solo: *My Heart at Thy Sweet Voice*, Sigrid Onegin. Baritone Solo: *O Vecchio or che Batti*, Pasquali Amato. Violin Solo and String Quartet: *Still as the Night*, Leo Strockoff. Bass Solo: *Oh de verd' anni miei*, Titta Ruffo. Band: *Dance of the Hours*, Vessella's Italian Band.

At the conclusion a hearty vote of thanks was accorded to Mr. Myatt for providing such an excellent evening's entertainment. New members will be welcomed and full particulars may be obtained from the Secretary, Mr. Geo. Chadwick, 154, Victoria Road, Fenton, or from the undersigned, the Recording Secretary.—A. E. EATON, 304, Etruria Vale, Stoke-on-Trent.

SHEFFIELD GRAMOPHONE AND PHONOGRAPH SOCIETY.

On May 6th at our headquarters the programme was in the hands of Mr. S. H. Gilling. The items he submitted were of the usual high standard that we are now led to expect from our members and as, to the writer's personal knowledge, Mr. Gilling possesses an extensive and valuable library of records, we may confidently look forward to equally pleasurable evenings on future occasions.

May 6th was his "First night." The excerpts were well chosen and balanced so that, as can be imagined, the interest did not flag. In particular, the following made a strong appeal to the undersigned: *Home to our Mountains* (Caruso and Schumann-Heink), *Grand Valse* (Tetrazzini), *On Wings of Song* (Heifetz), *Song of the Volga Boatmen* (Chaliapin), *Solenne in quest ora* (Caruso and Scotti), and *Fest Overture* (Coldstream Guards). Mr. Gilling was heartily thanked for his enjoyable concert, and the competition was then proceeded with. Male voice records only were eligible, but notwithstanding this limitation, quite a wide variety was possible and provided entertaining fare. Judging ultimately went in favour of a Columbia record *No. Pagliacci* by Lappas, the owner being Mr. L. Thompson. The remainder of the time at our disposal was occupied in hearing the new H.M.V. issues. To those contemplating membership we would extend a welcome—our secretary will be pleased to enrol them.—THOS. H. BROOKS, *Hon. Recording Sec.*

GRIMSBY AND CLEETHORPES GRAMOPHONE SOCIETY.

On April 30th, the Society held the last meeting of the session at their headquarters, the Coffee Hall.

By arrangement with Messrs. Gough and Davy, Mr. Broughton provided a most entertaining programme and a feature of which were the very lucid explanatory notes he gave on various opera items sung in foreign languages. The programme was excellent and varied. Below is a list of the records worthy of special mention: *Carmena* (Wilson) Alma Gluck, DA 515; *I hear you calling me* (Marshall) J. MacCormack, DA 288; *Ballet Music, Henry VIII.* (Saint-Saëns) Bournemouth Municipal Orchestra, C 340; *O souverain! O juge! O père!* from *Le Cid* (Massenet) Enrico Caruso, DB 123; *Ombra Leggera* (Meyerbeer) from *Dinorah*, Galli-Curci, DB 260; *La Cinquantaine* (Gabriel) Violin Solo, Mischa Elman, DA 197; *Keys of Heaven* (Broadwood) Yvette Gilbert, E 181; *Love's dream after the ball* (Czibulka) Venetian Trio, B 561.

A hearty vote of thanks was accorded Mr. Broughton for this very delightful evening.

The next session will open in October, 1924.—S. CROFT, *Hon. Sec.*

BRIXTON GRAMOPHONE SOCIETY.

Our meeting on May 5th was well attended and proved to be as interesting as anticipated, when Mr. W. S. Wild demonstrated "doped" fibre needles with four variously adjusted "Virtz" sound-boxes, on a fine Zonophone horn instrument. The combination gave really excellent results from his choice programme of records, in fact it was agreed, by general consent, to be one of the most pleasing public renditions given by a member of our Society. Both tone and volume were a great improvement over the average fibre reproduction, no doubt largely due to the sound-boxes used. At any rate the experiment of "doping" fibre needles is worth trying, that is treating them in accordance with Mr. Wild's recipe which consists simply in soaking them in ordinary gum for some days, boiling for a few minutes in equal parts of gum and water, drying thoroughly for a day or so, slightly warming in an oven or in a tin over gas to make ready for use. Obviously only fibres not previously treated with oil would be suitable. The sound-boxes used were of the "Exhibition" size with mica diaphragms, but with special stylus bars and various

types of mountings fitted by Mr. Virtz, of Clapham, who is an exponent of specialisation as applied to the small sound-box. I gather that he strongly holds the view that to obtain the best possible results one must avoid the "allround" sound-box made on mass production lines and use only a sound-box specially devised for a given machine, adapted to suit the tone-arm and type of horn used, with suitable stylus-bar mountings delicately tuned to respond to the tone quality of one class of record. There is no doubt a good deal to be said for these refinements, although the average user with an average "box" must remain content with average results.—GEO. W. WEBB.

LIVERPOOL AND DISTRICT GRAMOPHONE AND PHONOGRAPH SOCIETY.

The very attractive programme submitted by Mr. Fred. S. Edwards on Wednesday, April 2nd, provided an excellent example of what may be achieved by thoughtful selection and elimination. It was admitted that the final choice had been made only after many records had been thoroughly tested and most of them rejected as unsuitable or below the desired standard of excellence. As a consequence of this careful and painstaking procedure only the finest records eventually found a place in Mr. Edward's programme, which was in itself a perfect justification of the time spent in its preparation and left but little to be desired. Not all the selections were new or novel but it can be said at least that all were of a type that bear repetition without losing freshness and charm. Some of the most noteworthy were:—Flute: *By the Brook*, J. Lommone; *The Midnight Review*, Norman Allin; *Che furò* (Orfeo), Kirkby Lunn. Cello: *Allegro* (Bocherini) Casals. Piano: *Etude en forme de Valse*, Cortot; and *The Song of the Flea*, Chaliapine.

It is gratifying to feel that the Liverpool Society numbers amongst its members not a few who, by reason of their wide knowledge and deep love of all that is best in music, are well fitted to instruct and guide their equally devoted, though somewhat less erudite associates. Mr. Fred T. Chilton has on several occasions proved himself to be specially qualified to fill this office and his efforts have never been more effective and acceptable than at the meeting held on Wednesday, April 16th, when he was responsible for a lecturette and programme dealing with French music. We learned something of Lully, music master and conductor of the king's orchestra to Louis XIV. and composer of *Les Fêtes de l'amour et de Bacchus*, which marked the beginning of French opera. Of his works we had the charming *Au clair de la Lune*. Rameau, organist, composer and writer—whose harmonic innovations helped in a great measure to further musical development in his time—was represented by *Gavotte and variations*, delightfully played by Moisevitch. Practically all the French composers of note had a place in the programme, Couperin, Thomas, Berlioz, Gounod, Massenet, Bizet, and the lovely *Adagio* of the last-named, beautifully rendered by Kreisler, should prove a lasting joy to all good gramophonists. A fine record of Saint-Saëns, *Rondo capriccioso* serves to show off with effect the talents and graces of William Primrose, the young Scottish violinist, whose further recordings will be awaited with interest. Perhaps no French composer has written music of more depth, soulfulness and charm than César Franck, and his *Symphonic Variations*, recorded by De Greef and the Royal Albert Hall Orchestra, are an abiding pleasure. Mention must be made of a record recently issued, made by the Queen's Hall Orchestra, of two *Aubades* of Lalo, one of which was included in the programme. Those fragrant and tuneful little pieces, one with its almost Eastern atmosphere and fleeting suggestion of *Men of Harlech* and the other with its captivating lilt and quaintly fragmentary syncopation should command a wide popularity. It should be remarked that the attendance was—to say the least—disappointing and it is to be regretted that members did not evince greater interest in what was, without doubt, one of the most important and educative as it was also one of the most delightful meetings of the session.—J. W. HARWOOD, *Recording Secretary*.

THE SOUTH LONDON GRAMOPHONE SOCIETY.—In comparing the phono- and needle-cut systems of recording, an outstanding fact makes itself apparent, and that is the exclusiveness of the former.

Those whose privilege it has been to follow over a number of years the progress of recording must have undoubtedly been aware of a vast difference between the early needle-cut type and its present-day prototype, while it is doubtful whether any integral improvement has taken place in what is known under the generic name of the "Pathé" system. In the case of the former a far greater field of enterprise is almost daily being made available, and vast works undertaken with a reproductive naturalness that

at one time would have been considered unattainable, even if not undreamt of. This naturalness then, seems to be the keynote and crux of the matter and brings us to the term "exclusiveness" used previously, and its application to the phono-cut principle.

It seems very evident that the very best results are gained by playing the records made on the "hill and dale" system on the instruments specifically designed for them, and that any use of adaptors and so on employed with the ordinary types are doomed to failure in practically every instance.

In these latter cases it has been noticed time and again that the whole spirit and atmosphere has been practically destroyed for all intents and purposes, and wooden and unresponsive results have been apparent. Whether, at the same time, these are due to inherent defects in the system are still bones of contention between the rival schools, but a comparison of the matter available through the medium of the two systems reveals a remarkable state of affairs, and, where re-issues rather than reform, form a large part of the staple fare of one, the other is able to take whence it listeth, and the present extent of its repertoire goes far towards annulling the limitations of recording. Here again, tone colour is largely responsible for the superiority of the needle discs over the phono-cut, and must necessarily focus attention to a greater extent than its rival, while the latter remains where it is. The cylinder has lapsed for want of enterprise; where once it could have attained to the position at present occupied by the disc; and which bears signs of becoming unassailable.

Our member, Mr. W. E. Stevens, who courageously brought a selection of Pathé discs to the meeting on April 26th, gave an out-of-the-way programme, as the opportunity of hearing and comparing the two systems does not often occur. In justice to him, however, it must be stated that he laboured under the disadvantage mentioned above, and used an ordinary machine and tone-arm, so that, as far as could be judged, the two items by the Band of the Garde Republicaine, Massenet's overture to *Phédre* and Saint-Saëns' Prelude to Act 1 of *Déjanire* were the two outstanding selections.

Were Gervase Elwes with us to-day no doubt we should have had more records similar to *Sigh no more ladies*, which represents a medium in which he was supreme, and in which so far no other singer adequately follows him. When the Aeolian Company issued the records taken on the Moor-Duplex piano they were wise in including items which were out of the way. Witness Moritz Rosenthal's difficult *Papillon*, only attainable by the virtuoso on an ordinary piano, but here by means of the double key-board, apparently almost as easy as Liszt's *Etude de Concert*.

The harpsichord attachment rendered very charming a *Minuet* of Purcell, and *Gigue* of Arne, the latter of whom is but scantily represented on records.

Many violinists have essayed the *Meditation* from *Thais*, of whom Kreisler is one; but the advent of the double-sided celebrity records, should at last do away with the everlasting arrangements that are being and have been dished up and by which we are supposed to judge the playing of several of the finest players of the present day. Mr. J. N. D. Paine finished his programme with the recently issued bassoon record of *Lucy Long*, which, while displaying the range of the instrument, still remains little more than an exercise. To conclude the evening's entertainment, Mr. N. P. Mills drew upon the great nineteenth century prophet, and what better than excerpts from the *Meistersingers von Nürnberg*, especially those from Act 3? These are by now too well-known to need fresh comment except to say that they are all that could be desired.

Saturday, May 17th, saw a continuation of the scheme of special concerts devoted to the works of one composer, in this instance Mozart being honoured.

In the report of a recent Bach evening, mention was made of his genial side, and, when one comes to Mozart, how true this is of him also. Geniality, if not lightheartedness, seems indelibly identified with all he wrote. Unfortunately this character appears partly to have been his undoing as readers of his life must realise, where instances of his improvidence and lack of business instinct occur which dogged him until his end in a pauper's grave. His precocious talent manifested itself at a very early age, and was carefully fostered by his father, Leopold Mozart, capellmeister or concert director to the Archbishop of Salzburg, and it was undoubtedly his care that acted like a brake on the impulsive nature of his son and prevented him from being exploited and imposed upon more than he was. If we examine his music we find that he was equally at home in every branch, in fact, his vocal

music as exemplified in the operas, is even to-day of a peculiar difficulty. While it is in his string quartets and other instrumental forms that one is perhaps able to say "Ah! that's Mozart;" deep feeling, such as we associate with Beethoven, for instance, seems absent in Mozart's compositions, and where a suggestion of such appears, it is doubtless due to the fashion of the time in demanding contrast. Especially is this so in his operas, where emotion seems on tenterhooks, and, in the quartets, while several movements are extremely beautiful, they lack the heart-searching appeal that we associate with Beethoven and Schubert. His larger symphonies, of which he wrote some 41, are so far unrepresented in any English catalogue, but on the Victor list there are to be had the *Jupiter* and *G minor*. It must be borne in mind that in his day the symphony had not yet attained to that vehicle of moods and emotions that it afterwards became at the hands of Beethoven and his successors, and thus to modern ears there is a simplicity of invention that almost approaches monotony. If, however, we require a foil to modernity, to whom should we turn but Mozart, and in his works we have a wealth of melody beside which the cacophonies of much that goes by the name of music do not stand an earthly chance. Sullivan has been called the English Mozart, but that is some years ago, and unfortunately his school is, so far, unrepresented to-day. The programme of items played is omitted for want of space, but I may mention that in a few instances two records of the same item were given, an innovation which, if not carried to excess, might be taken advantage of more often.—S. F. D. HOWARTH, *Reporting Secretary*.

EDINBURGH GRAMOPHONE AND PHONOGRAPH SOCIETY.—February 26th was devoted to a Pathé night. A pre-war Pathé machine with 22in. brass horn was used. A programme of 24 items ranging from operatic to humorous, selected from old and new issues was presented. *Ruy Blas Overture*, Garde Republicaine Band, notably free and pure in tone, was specially appreciated, and the smooth fulness of the recording of violin solos—*Air de Bach* and *Love sends a Gift of Roses*—was commented on. The fine singing of Emma Calvé in *Habanera* (*Carmen*), Georgini in *Oh Ella me Creda* (*Girl of the Golden West*), and Miss Gladys Rill in *Baby Dreams* came as a surprise to members unacquainted with Pathé. The durability of the Pathé records was emphasised, and one record (*I passed by your Window*—Ethel Toms), which had been played over 100 times, showed no sign of wear. The control of volume between the loudness obtained with brass-mounted sapphire well home in the socket and the softness without loss of gradation obtained by an ivory-mounted sapphire only just held by the socket was exemplified by playing over *My Love Forbids* (*Fédora*) under both conditions. The absence of surface noise particularly with the ivory-mounted sapphire was worthy of remark. To demonstrate that the "run of a Pathé record" needs to be no shorter than that of n.c., normally 100 grooves per inch, a selection from *The Gondoliers* on a well-worn 5in. record with 110 grooves per inch was played over with perfect results.

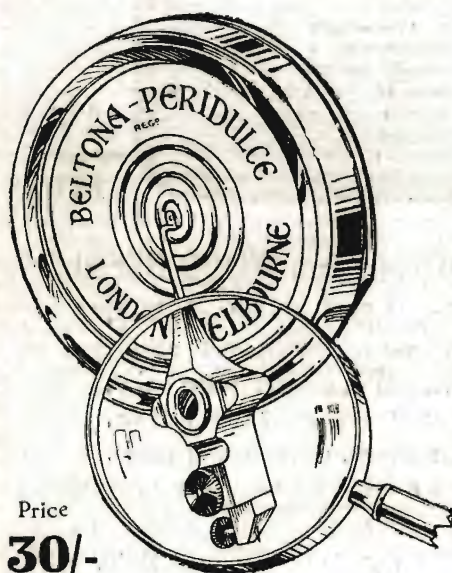
At a meeting held on April 8th Mr. Brown provided a programme of a high standard. Mr. Brown added to the interest of the programme by making some remarks about the music before playing the records. Records deserving special mention were: *A Shropshire Lad Rhapsody* (H.M.V.); *The Broken Ring* (Brunswick); *Bourée*, Chemet (H.M.V.); *Two Arias* from *Puritani*, by Galli-Curci and Fleta; *Solenne in quest'ora*, Caruso and Scotti; *Molly Brannigan*, John McCormack; and *Turkish March* (Heifetz).

The programme on April 15th consisted of (a) music hall programme, and (b) general. On the music hall side of the programme the following turns appeared: *Overture* by Savoy Orpheans, George Formby, Billy Williams, Harry Weldon, Sir Harry Lauder, Vesta Tilley, Milton Hayes, Max Darewski, Ernest Butcher, Will Fyffe and Ernest Hastings. The general side provided by Mr. Eckford included Hofmann, Donarelli, McCormack, R.A.H. Orchestra, Kreisler, Tudor Davies, and Squire.

The last musical meeting of the season was devoted to a programme of records selected from Compton Mackenzie's quarterly review. Most of the records were of the "highbrow" order and therefore could not be fully appreciated at one hearing. Among the records played were: *Bohemian Polka*, Una Bourne; *Planets* (*Mars*), London Symphony Orchestra; *Dance duet* from *Hansel and Gretel* (Parlophone); *Farewell and Death of Boris*, Chaliapin; several parts of the *New World Symphony*, Hallé Orchestra; and *Capriccio Valse*, Huberman (Brunswick).

The last meeting, on May 27th, is the annual business meeting.—H. L. M. MORRIS, *Honorary Secretary*, 55, Trinity Road, Edinburgh.

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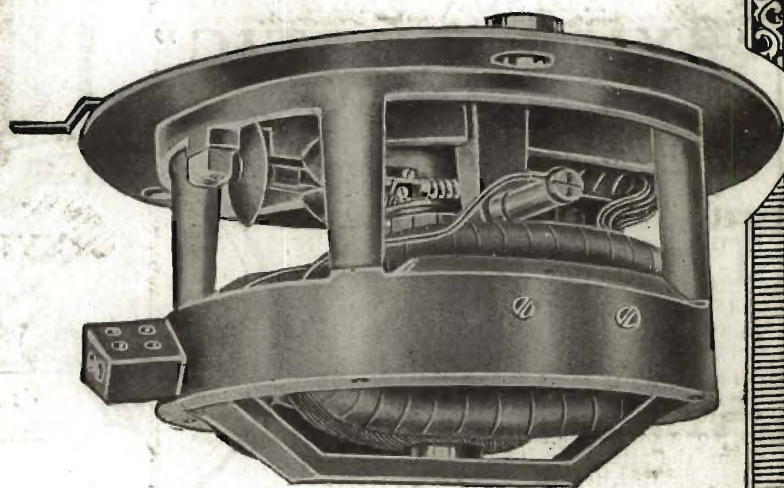
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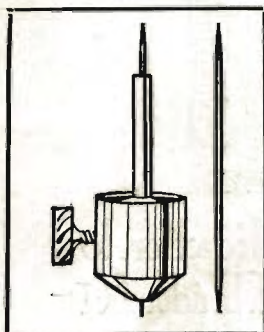
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